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ANNUAL REPORT
OF THE
MYSORE ARCHAEOLOGICAL
DEPARTMENT
FOR THE YEAR 1932



BANGALORE.
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C O N T E N T S

PART I—Administrative.

	PAGE
Staff, Tours, Monuments, Epigraphy, Manuscripts, Excavation	1
Conservation	2

PART II—Study of Ancient Monuments.

Talkād—

Kirtinārāyaṇa Temple	3-7
History	3
Platform and Towers, The Basement, Front Railings, Walls	4
Eaves, Parapet, Main Tower, Navaraṅga, Pillars	5
Coilings, Images in the Navaraṅga, Sukhanāsi and Garbhagṛīha, Image of Kirtinārāyaṇa	6
Prakāra and other Buildings and Mahādvara, Conservation note	7
Vaidyēśvara Temple	8-14
History	8
Platform, East Poreh and Doorway	9
South Poreh and Doorway, Basement	10
Outer Wall and Images	11
Eaves, Parapet, Tower, Navaraṅga	12
Pillars, Coilings, Navaraṅga Shrines, Images in the Navaraṅga	13
Sukhanāsi, Garbhagṛīha, Pañchalīngēśvara shrines, Other Buildings, Mahādvara, Conservation note	14
Patalēśvara Temple	14-15
Maraḷēśvara Temple	15-16
Gōkarnēśvara Temple	16
Virabhadra Temple	16

Somanāthapur—

Situation, history, etc	16
Kēśava Temple	17- 39
History	17
Platform and its images	18
Elephant Frieze	19
Horsemen Frieze, Scroll Frieze, Mythological Frieze	20
Small Images	23
Railing Panels	25
Swans Frieze	27
Large Wall Images	28

	PAGE
Toranas	32
Ornamental Cornice, Towered Canopies, West Cell Tower	33
South Cell Tower, North Cell Tower, East doorway, Navaranga, Pillars	34
Ceilings	35
South Cell, West Cell	36
North Cell, Prākara Cells	37
Mahadvāra, Dipastambha	38
Panchalingesvara Temple, Maṇḍapa, Lakshminarasimha Temple	39
Ikkeri—	
Aghoresvara Temple	39-45
Situation	39
General Description, History	40
Basement and Platform, Outer Wall of Garbhagṛha	41
The Tower of the main Temple, Outer wall of the Navaranga	42
Navaranga Doorways, the Navaranga	43
Sukhanāsi, Garbhagṛha, Parvatī Temple	44
The Nandi Maṇḍapa	45
Keladi—	
Situation	45
Ramesvara Temple	45-47
General Description, History	45
Outer View of the Garbhagṛha, Outer View of the Maṇḍapa, Maṇḍapa, Pillars and Ceilings, Navaranga and Pradakṣhṇa	46
Garbhagṛha	47
Anabhadra Temple	47-49
General Description, History, Outer View of the Garbhagṛha, Outer View of the Maṇḍapa	47
The Navaranga, Pillars, Ceilings	48
Navaranga and Pradakṣhṇa, Garbhagṛha, Dhvaja Stambha	49
Parvatī Temple	49
Haribari—	
Hartharēsvara Temple	50-53
Situation, General Description, History	50
Main Temple, Back View, Basement, Wall, Tower, South and North Porches, Front Maṇḍapa, Basement and Railings	51
Front Maṇḍapa The Top, Inner View and Pillars, Ceilings, Navaranga Doorways, Navaranga, Sukhanāsi, Garbhagṛha, Main Image	52
Lakshmidēvi Temple	53
Mahadvāra, Other Antiquities	53
Ānekonda	
Īśvara Temple	54-56
Situation, General Description, History, Outer View	54
Mukhamapaṭṭapa, Navaranga, Pillars, Ceilings, North Cell...	55
West Cell, South Porch, Conservation	56

Tālgunda—

The Praṇavēśvara Temple	...	...	...	...	56-57
Conservation	...	...	...	...	57
Nandi	...	...	...	...	57-75
Points of Interest	...	...	...	...	58-65
1. Tipu's Lodge, 2. Provision Store, 3. Amṛita Sarovara	4. Chabootra,				
5. Nursery, 6. Cuppage Orchard	...	...	...	...	58
7. Kokkure Dōṇe, 8. Mrs. Garrett's Tomb, 9. Glentilt Bungalow, 10. Badminton	Court, 11. Sir Mark Cubbon's Bungalow, 12. Tennis Court, 13. Oaklands,				
14. Corner Bastion, 15. Kudure Metlu, 16. Source of the Palar,	17. Ascetic's Cave	...	...	...	59
18. Nellikai Basavanna, 19. Magazine, 20. Ruined Maṇṭapa, 21. Yoganandi	Temple	...	...	...	60
22. Śaunaka Tirtha, 23. Sankey's Lodge, 24. Hanuman Temple, 25. Narasappa's	Pond, 26. Tipu's Drop	...	...	...	62
27. Wellington's Nose, 28. Source of the Arkāvati, 29. Secret Sally Port,	30. Bastion, 31. The Breach, 32. Bridle Path, 33. Powder Magazine				
of Tipu's days, 34. Footprints of Tipu's Dog	...	...	...	...	63
35. Tipu's Zenana, 36. Cattle-Shed, 37. Fortification, 38. Brown's Lodge,	39. Supervisor's House, 40. Steps from Sultanpet, 41. Virabhadra				
Temple	...	...	...	...	64
42. Fort-Gate, 43. Sultanpet, 44. Hyder's Drop, 45. Nandi Town, 46. Gopnāth	Hill, 47. Railway Station, 48. Bangalore End Garage, 49. Bangalore,				
50. Doddaballapur Road	...	...	...	...	65
Bhoga-Nandiśvara Temple	...	...	...	...	65-68
General Description	...	...	...	...	65
Long History, Bāṇas and Bhoga-Nandi	...	...	...	...	66
Nolambas and Aruṇachala, Chōḷas and Bull Maṇṭapas, Kalyāṇa Maṇṭapa, Vijaya	nagar and the Mukhamanṭapa	...	...	...	67
Paḷḷōgārs and the Northern Courts	...	...	...	...	68
Bhoga-Nandi Shrine	...	...	...	...	68-70
Basement and outer walls, Eaves and Parapet	...	...	...	...	68
Tower, Navaranga, Ceiling Sculptures	...	...	...	...	69
Sukhanāsi, Sanctum	...	...	...	...	70
Aruṇachaleśvara shrine	...	...	...	...	70-71
Outer view	...	...	...	...	70
Tower, Navaranga, Sukhanāsi, Liṅga	...	...	...	...	71
Maṇṭapas	...	...	...	...	71-73
The Nandi Pavilions, Kalyāṇa Maṇṭapa	...	...	...	...	71
West Part of Mukhamanṭapa, East Part of Mukhamanṭapa	...	...	...	...	73
Minor Structures	...	...	...	...	73-75
Umamahēśvara Shrine	...	...	...	...	73
Kamaṭheśvara Shrine, Apīta-Kuchamba Shrine, Gṛijamba Shrine, Prakara,	Vasantamanṭapa	...	...	...	74
Śringi Tirtha, Mahādvāra, Other Buildings, Conservation	...	...	...	...	75

PART III—Numismatics.**THE SANGAMA DYNASTY.**

Harihara :	...	...	...	...	...	76-78
Hanumān, Garuḍa	...	...	...	...	...	76
Bukka I :	..	...	...	...	...	79-80
Hanumān	...	...	...	...	...	79
Harihara II :	...	...	...	...	...	80-84
Umāmahēśvara with Trident and Drum	...	...	...	...	...	80
Umāmahēśvara with Battle-axe, Lakshmi-Nārāyaṇa, Sarasvatī-Brahma, Lakshmi-Narasimha, Bull	...	...	...	...	...	81
Virūpaksha I	...	...	...	...	...	84
Bukka II :	...	...	...	...	...	84-85
Bull	...	...	...	...	...	84
Dēvarāya I :	...	...	...	...	...	85-89
Umāmahēśvara, Umāmahēśvara with Battle-axe	...	...	...	...	...	85
Lakshminārāyaṇa, Bull and Nāgari legend	...	...	...	...	...	86
Bull and Kannaḍa legend	...	...	...	...	...	87
Bull and ' Nilakaṇṭha '	...	..	...	...	...	88
Rāmachandra I	...	...	...	...	...	89
Vijayarāya I :	...	...	...	...	..	89
Bull and Kannaḍa legend	...	...	...	...	...	89
Dēvarāya II (Co-regent and King) :	...	...	...	...	...	90-97
Gold-Elephant, Silver-Elephant	...	...	...	...	...	90
Copper-Elephant and ' Dēvarāya '	..	...	...	...	...	91
Copper-Elephant and ' Gajabhēṣṭakāra ', Copper-Elephant and Rāyagaja-Gaṇḍabhēruṇḍa	...	...	...	...	...	93
King and Elephant	...	..	...	...	...	95
Copper-Umāmahēśvara, Elephant and ' Daṇḍayakaru '	...	...	...	...	...	96
Vijayarāya II :	...	...	...	...	...	97
Elephant and ' Vijayarāya '	...	...	...	...	...	97
Mallikārjuna :	...	...	...	...	...	98
Elephant and ' Mallikārjuna, ' Elephant and ' Immaḍi Dēva Rāya '	...	...	...	...	...	98
Virūpaksha II, Rājasēkhara (Claimant), Virūpaksha III, Praudhadēva Rāya	...	...	...	...	...	99

PART IV—Manuscripts.

Vidyāraṇyakālañjana	...	...	...	...	...	100-123
Description of the Manuscript, Contents	...	...	...	...	...	100
Date, Earlier references	...	...	...	...	...	101
Rājakālanirṇaya	...	...	...	...	...	102
Nuniz	...	...	...	...	...	103
Vidyāraṇyakṛiti, A History of Vidyāraṇya up to the Foundation of Vijayanagar	...	...	...	...	...	108-107
Virūpaksha commands, Sāyaṇa and Māyaṇa	...	...	...	...	...	104
Vidyāraṇya, Vidyāraṇya and Mādhava	...	...	...	...	...	105

	PAGE
Vidyātīrtha, Bhāratīrtha	106
Vidyāraṇya and the Establishment of the Vijayanagar kingdom	107-113
Harihara and Bukka	107
Sultan's gift, Rāmanātha	108
Nuniz, Ibn Batuta, War against Ballāla	109
Hare and Hounds, Foundation	110
Harihara's titles, Rēvaṇa Siddha	112
The History of the Kings of Vijayanagar	113-119
Sangama Dynasty	113
The Reigns, Epigraphical evidence	115
Second and Third Dynasties	116
Fourth Dynasty, Sāluva Usurpation	117
The Tuluvas, Rāmarāya	118
The Āraṇḍus	119
Viravasanta Rāya	120-123
Virāṣaiva Prophecies	120
Appearance, Achievements	121
Historical facts	123

PART V—Inscriptions.

Bangalore District.

BANGALORE TALUK.

Kuḍithiyam Copper plate grant of the Gaṅga King Kṛishṇavarma	124-130
Yasyanūr Copper Plate grant of the Vijayanagar King Saḍāśivarāya	130-145
Venkaṭeśapura Copper Plate grant of the Vijayanagar King Srīrangarāya I	145-159

Kadur District.

SRINGERI JAGHIR.

Lithic record in the deserted village Kauluḍi	160
--	-----

CHIKMAGALUR TALUK.

Lithic records at Chikmagalur	161-162
Do in Basavanahalli	162-167
Lithic record at Hirimagalur	167
Lithic records at Indāvāra	168-170
Do Mattāvāra	171-175
Inscription on a bell at Mattāvāra	175
Inscriptions in Uppavalli	176-183
Do on the Bābābuḍan Hills	183-186
Record on a silver stick in the Dattātrēya Maṭha on the Bābābuḍan Hills	186-187
Lithic records in Keḷagūru	187-198
Lithic record at Marale	198-200
Do at Hosahalli	200-201

	PAGE
KOPPA TALUK.	
Lithic record in Mēlūr-koppa	201-202
Record on the pedestal of the procession image of Springēśvara in Kigga	202
Lithic records at Hariharapura	203-215
Lithic record at Bālehāḷi	215-216
TARIKERE TALUK.	
Bandankaṭṭe Copper śāsana of Narasimha II, Sāluva	217-223
Lithic records at Haḷeyūr	223-229
Do Amṛitāpura	229-231
Mysore District.	
MYSORE TALUK.	
Lithic record in Dēvagāḷi	232-233
Do at Kenchanagōdu	233-234
Lithic records in Chik Kānya	234-237
Lithic record in Bētaḷi	237-238
Do Puṭṭagaḷḷanahūḍi	238
Do Chaṭṭanahāḷi Pāḷya	238-239
HEGGADDEVANKOTE TALUK.	
Lithic record in Hebbalaguppe	240-241
Persian supplement	243-244
List of Inscriptions published in the Report, arranged according to Dynasties and Dates	245-251
Appendix A—Conservation of Monuments	252-257
Appendix B—List of Photographs taken during the year 1931-32	258-259
Appendix C—List of Drawings prepared during the year 1931-32	259
Index	261

Illustrations.

PLATE				PAGE
I.	Kēśava Temple, Sōmanāthapur,—A sculptured wall	...	...	...<i>Frontispiece</i>
II.	(1) Kirtinārāyaṇa Temple, Talkāḍ—View from North-west	...	...	2
	(2) Vaidyēśvara Temple, Talkāḍ—East doorway			
III.	(1) Sketch Map of Talkāḍ	....	...	4
	(2) Kirtinārāyaṇa Temple, Talkāḍ—Ground plan			
IV.	(1) Vaidyēśvara Temple, Talkāḍ—Metallic figure of Pārvati	...	...	8
	(2) Do do Śaṅkarāchārya			
	(3) Do do Kaṇṇappa			
	(4) Mādhavamantri Dam, Talkāḍ			
V.	Vaidyēśvara Temple, Talkāḍ—Ground plan	...	...	10
VI.	Kēśava Temple, Sōmanāthapur—Ground plan	...	...	18
VII.	(1) Do do Sculptures on East wall	...	...	20
	(2) Do do Wrestlers			
	(3) Do do Swans			
VIII.	(1) Do do Matsyāvatāra	...	...	22
	(2) Do do Kūrmāvatāra			
	(3) Do do Vēṇugōpāla			
	(4) Do do Indra and Śachi			
IX.	(1) Do do Dancing Lakshmi	...	...	24
	(2) Do do Vishṇu with six hands			
	(3) Do do Two-handed god (Dhanvantari?)			
	(4) Do do Mahishāsura-mardini			
X.	(1) Do do Elephants	...	...	26
	(2) Do do Horses			
	(3) Do do Camels			
XI.	Do do West view of central tower		...	34
XII.	(1) Aghōrēśvara Temple, Ikkēri,—View from South-east	...	...	40
	(2) Do do Votive Bas-reliefs			
XIII.	(1) Do do Doorway	...	...	42
	(2) Do do Shaṇmukha			
	(3) Īśvara Temple, Ānekoṇḍa, interior view			
XIV.	(1) Virabhadra Temple, Keḷadi—A ceiling	...	...	48
	(2) Do do Relievo portrait of a chief			
	(3) Do do Vāstupurusha			
XV.	(1) Hariharēśvara Temple, Harihar—Sukhanāsi doorway	...	...	52
	(2) Do do Image of Harihara			
XVI.	Sketch Map of Nandi Hill	...	...	56
XVII.	(1) Nandi Hill with the Bhōganandiśvara Temple in the foreground	...	...	58
	(2) Bhōganandiśvara temple, Nandi, Kalyāṇamaṇṭapa			
XVIII.	(1) Nandi Hill, Nandi,—Tipu's Lodge	...	...	60
	(2) Do do Amṛitasarōvara			
	(3) Do do Pavilion of Nellikāi Basavaṇṇa			
	(4) Do do Wellington's Nose			

PLATE		PAGE
XIX.	(1) Bhōganandīśvara Temple, Nandi—Tripuradahana	56
	(2) Do do Mahishāsūramardini	
	(3) Do do Varuṇa and Umā-Mahēśvara	
	(4) Yōganandīśvara Temple, do Sukhanāsi doorway	
XX.	(1) Bhōganandīśvara Temple, Nandi—Tower from South ...	70
	(2) Aruṇāchalēśvara do do	
	(3) Bhōganandīśvara do Pillar in Kalyāṇamaṇṭappa	
	(4) Do do Perforated screen	
XXI.	Coins of Vijayanagar, Sangama Dynasty ...	76
XXII.	Kuṭithiyam copper plate grant of the Gaṅga king Kṛṣṇavarāma ...	124
XXIII.	(1) Yaśyanūr copper plate grant of Sadāśivarāya ...	132
	(2) Venkaṭēśapura copper plate grant of Śrīrangarāya I	
XXVI.	Hebbalaguppe stone inscription of the Gaṅga prince Duggamāra ...	240



KESAVA TEMPLE, SOMANATHAPUR: A SCULPTURED WALL (p. 19).

ARCHAEOLOGICAL SURVEY OF MYSORE

ANNUAL REPORT FOR THE YEAR ENDING 30TH JUNE 1932

PART I—ADMINISTRATIVE.

Staff. There was no important change in the staff of the Department. Dr. M. H. Krishna continued to be part-time Director of Archaeology in addition to his own duties as Professor of History.

Tours. The Director toured in several districts in connection with the conservation and study of ancient monuments and for collecting information for the monograph on monuments of the Chālukyan style in the Mysore State. The Assistant to the Director made a short tour in the Mysore District for collecting new inscriptions. The Architectural Assistant and party toured in parts of the Hassan District for making drawings of certain Hoysala buildings.

Monuments. A detailed study of important architectural monuments was continued. In the present report are published, portions of the notes on the ancient half-buried monuments of Talkād and those of Ikkēri, Keḷadi and Harihar. The famous temple of Sōmnāthapur has been completely re-studied, and for the Nandi hill and the Nandi temple sufficient information has been collected for an independent monograph.

Epigraphy. The collection of inscriptions became restricted owing to the want of sufficient funds. However, over sixty records are now published ranging from the sixth century to the nineteenth century. An important find is a copper plate grant of the Gaṅga king

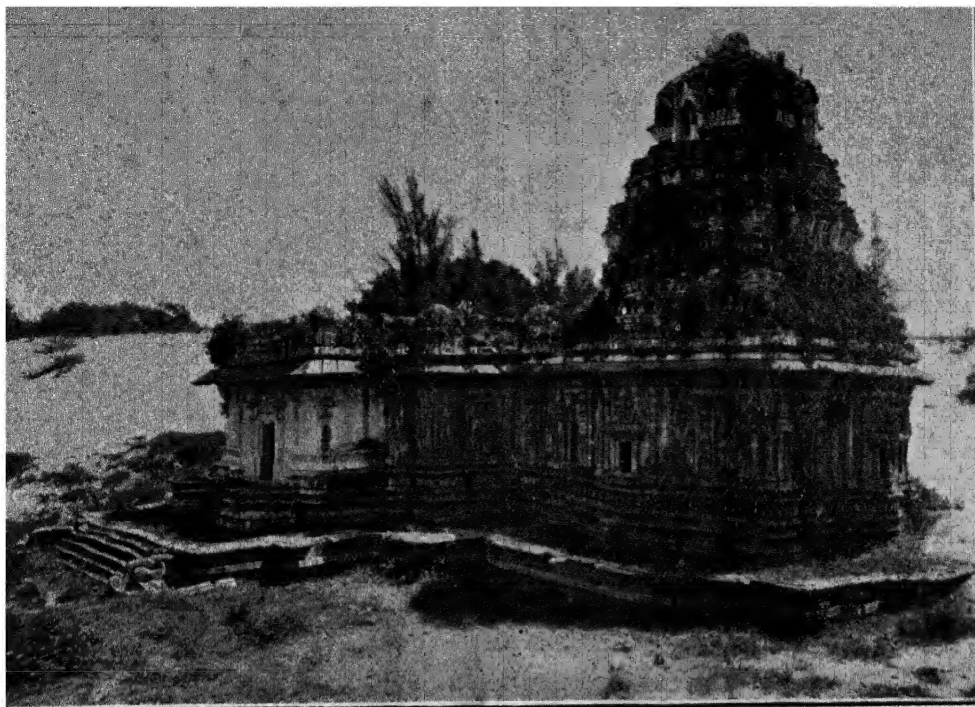
Kṛishṇavarma.

Manuscripts. In this report is published for the first time, a full review of the Sanskrit manuscript “The Vidyāranya-Kāḷajñāna”.

Excavation. The excavation work at Chandravallī was stopped and that of Brahmagiri could not be continued for want of funds. Near the stone quarries to the east of the Lal Bagh, Bangalore, a number of prehistoric burials were discovered. Some of them contained

various kinds of old pottery including large urns with elephantine legs. These were exhibited at the Science Congress held in Bangalore, along with photographs of the architectural monuments of the State.

Conservation work was attended to by the Director of Archæology during his tours and his notes are published in the body of the report under each monument. The Consulting Architect to the Government of Mysore also inspected about fifty monuments and notes from his report are published in appendix "A".



1. KIRTINARAYANA TEMPLE, TALKAD: VIEW FROM NORTH-WEST (p. 4).



2. VAIDYESVARA TEMPLE, TALKAD: EAST DOORWAY (p. 9).

PART II—STUDY OF ANCIENT MONUMENTS.

TALKAD.

PLATE III, 1.

KIRTINARAYANA TEMPLE.

History. Talkād on the left bank of the Kāvēri river is an ancient place which was, a thousand years ago, the capital of the Western Gaṅga kingdom. In the 11th century it was conquered by the Chōlas and made a provincial capital. In the year 1116

A. D. Vishṇuvardhana Hoysala defeated Adiyama, the Chōla governor of Talkād, and occupied the place—thus extending his territories from the Perdorai or the Kṛishṇā river to the south of the Mysore District. In the next year he completed several temples for Vishṇu in various parts of the realm, of which the Kēśava or Vijayanārāyaṇa temple at Bēlūr, the Nārāyaṇa temple at Tonnūr and the Kīrti-Nārāyaṇa temple at Talkād bear his inscriptions. In the last named monument on the south-east cornice running from the south to the north door-way of the temple, Mr. R. Narasimhachar discovered a long inscription in the Tamil language and Grantha characters inscribed in the year 1173 A. D. which states definitely that the temple of Kīrtinārāyaṇa was consecrated in the year Hēviḷambi, corresponding to 1117 A.D. (second half of December). The original temple consisted of a garbhagṛiha, an open sukhanāsi and a navaraṅga pavilion open on three sides (Plate III, 2). Above the viṇāna appears to have been a large brick tower, probably identical with the one now existing.

Numerous smaller grants to the temple are recorded in the many inscriptions engraved on the outer cornices and on the pillars and walls of the navaraṅga: one of these records the presentation of a golden Lakshmī image to the god; another mentions that there was a shrine for the junior goddess on the north-west of the temple. On a pillar on the north-east of the navaraṅga is a Tamil inscription of the Kīlaka year which probably corresponds to 1123 or 1188 A.D. Since this record is partly hidden by a brick wall enclosing the open portions of the navaraṅga, the walls were evidently constructed at a later period. The bricks of these walls which are 10" × 6" × 2" *i.e.*, thin and flat like those of the compound wall outside, suggest that these structures were put up in the late Vijayanagar or early Mysore days. It is possible that they were intended also as bulwarks against the onrush of sand which had already begun to invade the temple of the junior Dēvi in the courtyard. As the main shrine was threatened with a

sandy burial, the image of the goddess which is of late Vijayanagar workmanship, was rescued and installed in a chamber constructed at the southern end of the navaraṅga, the material used being the early Mysore type of thin flat bricks.

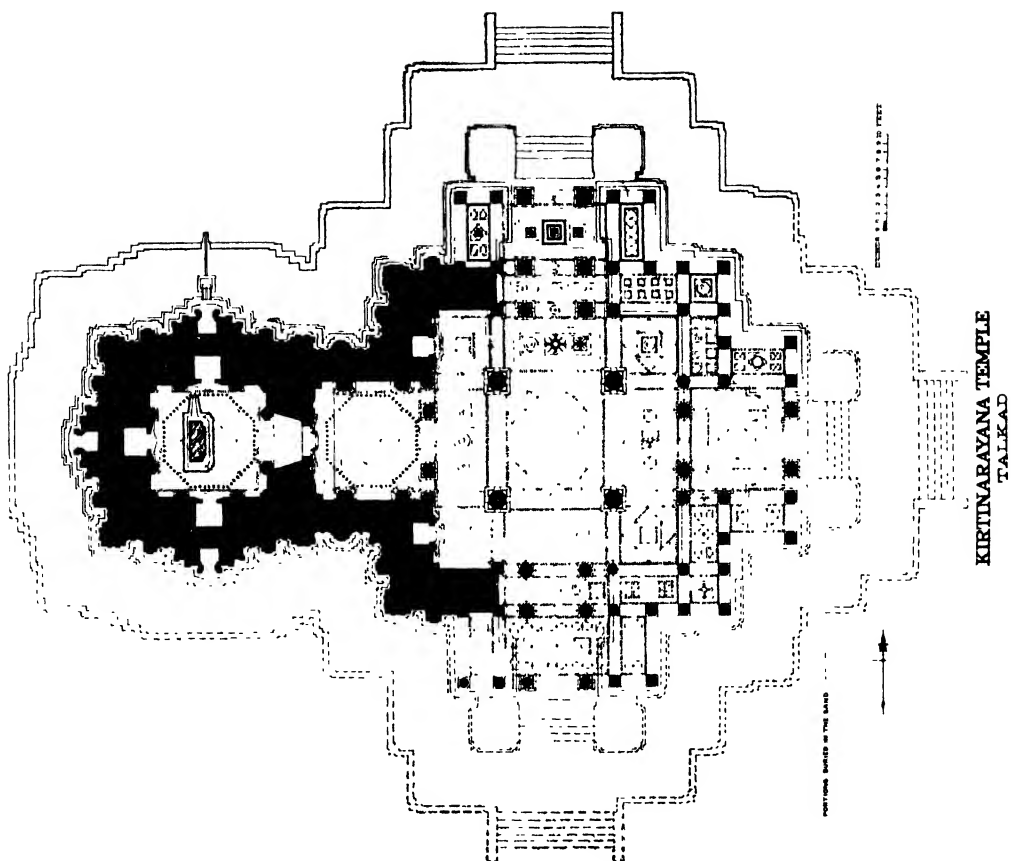
But the sand moved forward and covered the main temple too, compelling some of the beams to crack under its weight. Mr. B. L. Rice is said to have got the temple excavated and to have collected a few inscriptions. In 1912, Mr. R. Narasimhachar made a long halt and got the northern yard cleared of sand. The southern one also was cleared sufficiently to enable him to read the inscription of Viṣṇuvardhana on the basement; but the sand once again accumulated on that side, burying also the lower half of the eastern doorway.

The temple of Kīrtinārāyaṇa (Pl. II, 1) unlike the other great Hoysaḷa temples and like the temple of Vaidyēśvara, is built of granite and bricks, soap-stone being used only for the four round pillars of the navaraṅga and for the image; but it has all the characteristics of the other Hoysaḷa temples. It is constructed on a platform whose face is ornamented with cornices and which follows closely the contour of the temple. On the platform, near each of the three original doorways of the navaraṅga there were two flanking towers which have now disappeared. The bases of two of them are seen outside the north door. The stairways leading up the platform are supported in the north by two yālīs or trunked lions, a species which only rarely occurs in Hoysaḷa sculptures, though it is common in the Chāvuṇḍarāya basti at Śravaṇabelagoḷa and other Gaṅga buildings. The platform is about four feet high and six to eight feet wide.

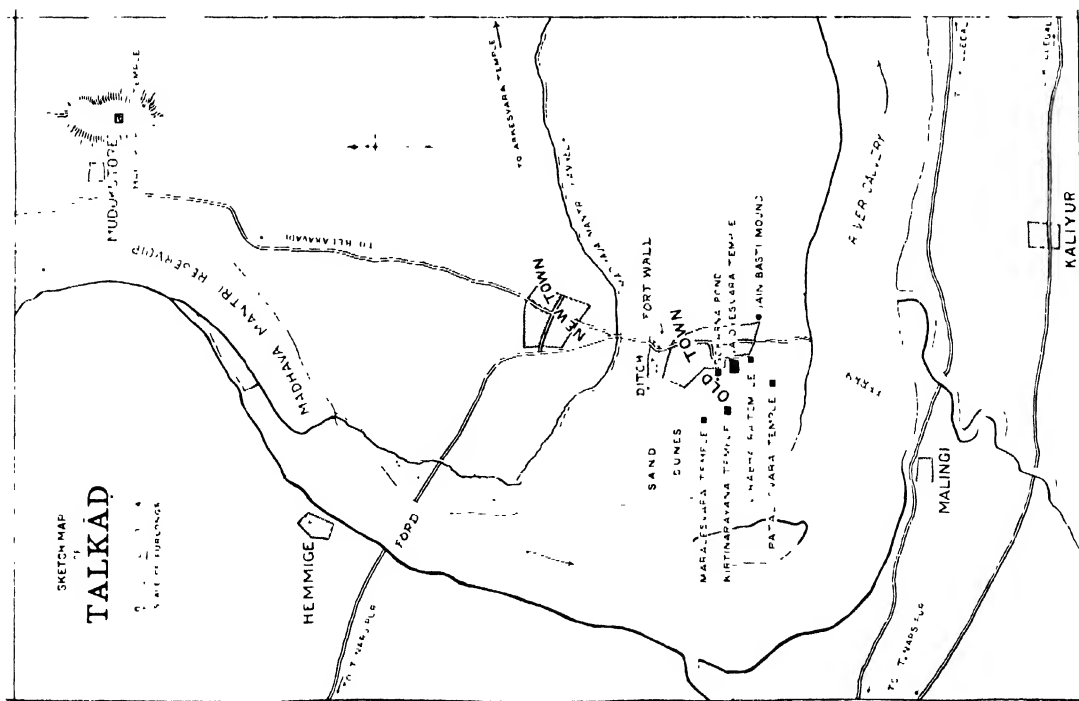
Above the platform rises the basement whose cornices are ornamented with trapezoid and latin cross-shaped mouldings similar to those of the Vīranārāyaṇa temple at Bēlūr. The hardness of the material perhaps prevented further carving of the kīrtimukhas and other designs for which these mouldings are the bases.

Around the front top, above the basement are the usual slanting railings but the row of turrets intended for their ornamentations is only carved in outline as are also the pilasters above the turrets. The panels contain rough flowers instead of the usual mythological sculptures.

The granite wall running around the west half of the temple has almost no figure sculptures. Its face is made up of indented square-shaped pilasters, the spaces between which are ornamented by rows of turrets, large and small; the larger ones are borne on two pillars, while the smaller are borne on one pillar each. The smaller turrets are generally under tōraṇas which are mostly of the serpentine type and surmounted by *śimha lalāṭas*.



1.3.1



(P. 3.)

A row of eaves of the usual kind runs round the whole temple, of which the only point to note is that the eastern part of it is less arched than the western. The latter's curvature is midway between that common in the Hoysala temples and that observed in the temple of Vaidyēśvara.

Eaves.

Around the roof of the temple which appears to be solid and except near the garbhagriha runs a brick parapet made up of the flattish type of bricks ($10'' \times 6'' \times 2''$). It is ornamented by turrets with square-shaped or boat-shaped śikharas. It is doubtful to what age these can be assigned; but they are possibly of the 17th century, though there is nothing definite to indicate that they are not very much earlier.

Parapet.

The main tower is a large and heavy brick structure standing with its top nearly 50 feet above the ground level. It is squaroid in shape and has a look more or less resembling the Dravidian structures contemporary with the Hoysalas. It is made up of bricks similar to those used for the parapet and appears to belong to the same date. It is possibly the original Hoysala structure, though the look of the niches adorning it and the parapet suggest a later date.

Main Tower.

The navaraṅga is a moderate-sized hall with an indented square-shaped plan and has stone benches on its north-eastern and south-eastern sides extending to the north and south doorways respectively. It had originally the usual nine aṅkaṇas plus the four doorway aṅkaṇas. Its height and the width of its aisles are generously conceived, being each about 14 feet as at Bēlūr; but its western doorway aṅkaṇa has been converted into the sukhanāsi and its southern one into the Lakshmī temple. It has two niches on its western wall, each with a squarish turret. Both of these are vacant, though the north one contained an image of standing Viśvak-sēna which was seen by Mr. Narasimhachar in 1912 but is now reported to have been stolen.

Navaranga.

The four central pillars of the navaraṅga are lathe-turned, round, potstone objects of the classical Hoysala type. Among the others, however, are pillars of various shapes like the eight-pointed star, sixteen-pointed with shallow fluting, the octagon and the indented square. A peculiar feature of the temple is that the beams on the inside of the doorway aṅkaṇas are supported by additional pillars, so that the hall has ten more pillars than it should ordinarily have. In some places, as in the Lakshmī shrine, they appear to be supporting different granite pieces which have been used to form one beam length, while in others, *e.g.*, near the east doorway, they appear to support beams which have cracked. But their shapes are undeniably Hoysala except the two pillars near the north doorway which have cubical

Pillars.

mouldings similar to those in the Hiḍimbēśvara temple at Chitaldrug. The noteworthy fact is that owing to the heavy weight above, the top portion of the pillar whose cup-shaped bottom rests on the bulging neck of the shaft has crushed, the neck revealing the defective method of joining the parts of the pillars.

The ceilings of the navaraṅga which are made up of heavy granite slabs are either flat or carved out into shallow domes. In no case are they real domes of the type found in Bēlūr and Sōmanāthapūr. They have comparatively little figure sculpture but bear creeper scrolls, lotuses, and other flowers, lion faces and many other interesting ornamental designs. The only figures noticeable are those of elephants and lions near the front doorway, of dancers and ṛishis near the north doorway, and of Hanumān and Garuḍa near the Lakshmī shrine.

As already noted, the original images in the niches have been lost. Here are now kept three images of Ālvārs, evidently of the Vijaya-
Ceilings. Images in the Navaranga. nagar period. All of them are seated in padmāsana with the right hand in chinmudrā. The left hand of one holds a book, while the other two images have their left hands in the yōga posture. They are pointed out as Nammālvār and Puḷalōkāchārya. The other is evidently Vedānta Dēśika. In the north aṅkaṇa of the navaraṅga is now housed Lakshmī, an image of the consort of the main god. She is seated in padmāsana while her hands are thus disposed: abhaya, padma, padma and dāna. The image is definitely of the Vijayanagar period.

The sukhānāsi doorway is a later insertion and has above its lintel a stucco image of Anantaśayana, probably of about the 17th
Sukhanasi and Garbhagriha. century. The sukhānāsi contains two large oil bowls and images of Tirumaṅgai Ālvār and of seated Narasiṃha.

The garbhagriha doorway which was the only doorway of the temple makes an attempt to imitate, though with a shallow cornice, the features of the Bēlūr garbhagriha doorway. It has no dvārapālas but has on the lintel a seated figure of Gajalakshmī. The garbhagriha has a shallow padma in the ceiling and three niches in the walls.

In the middle of the garbhagriha on a Garuḍa pedestal stands a large image of Nārāyaṇa in *samabhaṅga*. From the ground to the
Image of Kirtinarayana. top of the tōraṇa, it is about ten feet high, the image proper excluding the crown being about 5½ feet high. The image is of the usual Hoysala type and holds in its four hands śankha, padma, gadā and chakra, while on the prabhāvali appear the ten avatāras of Viṣṇu. Though the image is classical, its face does not have the fine outline of the Bēlūr images. The lower part of the face is too depressed while the lower cheeks are

bulging and insufficiently distinguished from the neck. The image, however, is on the whole grand and has an imposing appearance. Owing to the sinking of the ground below the pīṭha, its head is now slightly inclined to the left.

Around the temple is a high compound wall of flattish bricks which is provided with a parapet and holes for allowing percolating water to flow into the compound. Above the level of the parapet **Prakara and other Buildings and Mahadvara.** is another wall of rough stones. Both of these walls were evidently intended as barriers against the advancing sand and belong probably to about the 17th century—which may be the period of the walls enclosing the navaraṅga.

As already mentioned, there appear to have been shrines for the senior and junior goddesses on the north-west and south-west of the main temple. All traces of the former have now entirely disappeared. The tower of the latter shrine was just visible above the sand in April 1923. An attempt appears to have been made to excavate the temple in 1924 but as the beams had cracked underneath the weight of the sand in which the shrine was buried, it is said that the roof of the temple collapsed. Traces of the brick structures are yet visible.

To the north-east of the temple, inside the compound can be noticed a ruined maṇṭapa and a stone brindāvana. On the south face of the latter, are the images of Nārāyaṇa and his consorts. When the sands in front of the temple were removed in 1925 the mahādvāra or *upparige* of the temple is said to have been revealed. No details are available about this structure.

Casuarina trees should be planted all round at a distance of about 20 feet outside the position of the old outer compound wall and after they are sufficiently grown to hold the sand together the courtyard should be fully excavated. The cost may come to more than Rs. 5,000. The roof should be re-done with concrete, the plants and the grass being removed. The tower should be repaired with plaster, its old shape being retained and a metal kalāṣa being added. Since two of the pillars on the north-east of the navaraṅga have been moved out of position, the roof is in danger of collapsing. They should be restored to their original position, props being put in where necessary. The cracks and crevices in the roof should be pointed with cement as also the eaves. The small structure in the south-west corner of the sukhanāsi should be removed.

The brick walls enclosing the navaraṅga hall should not be interfered with until the sand drifts completely cease. Thereafter they may also be removed and, if possible, the Lakṣmī shrine demolished and a separate shrine put up in the compound. The temple fully deserves these repairs and, if possible, may be lit up with electricity. The preservation of the mahādvāra may be considered when it is excavated.

VAIDYĒSVARA TEMPLE.

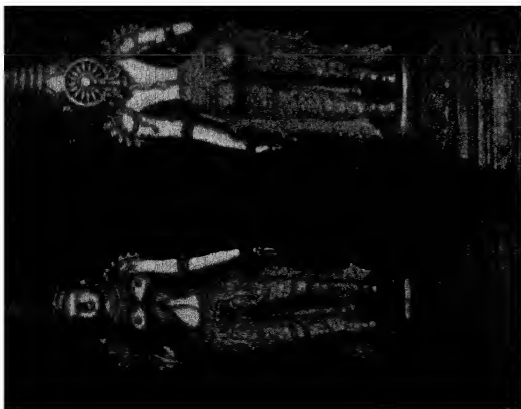
About 150 yards to the east of the Kīrtinārāyaṇa temple stands the temple of Vaidyēśvara almost at the south-western end of what remains of old Talkāḍ, and close to the sand dunes. It is the most elaborately carved temple in the whole neighbourhood. It is constructed almost entirely of close-grained granite similar to the material used for the Kīrtinārāyaṇa temple; and for a granite structure, the elaborate carvings are surprisingly good.

History.

The origin of the temple, however, is enshrouded in mystery. A number of fragmentary Hoysala inscriptions have been found built into the basement of the mahādvāra but the fragmentary nature of nearly every one of them (Tn. Nos. 7 to 12) and their complete silence about the construction of the temple show that they were collected and used for constructional work at a later age. A stone inscription above one of the lintels of the new Pañchaliṅgēśvara temple (Tn. 13) belongs to A.D. 1633 and refers to God Vaidyēśvara of Gajāran yakshētra. Several of the Chōla and Hoysala inscriptions mention the god Rājārājēśvara possibly set up for the merit of Rāja Rāja Chōla. It may be identical with the Vaidyēśvara liṅga. The name Vaidyēśvara is suggestive of Tamilian connections.

But so far as the temple itself is concerned there is no indication of such great antiquity. Its sculptures do not show the beauty characteristic of the sculptures of the Chōla and Hoysala periods. The wall images are generally too short for their height and have wide nostrils, projecting lips, large expressionless eyes, flat hands and conical kirīṭas and an attempted show of the folds of *dhōtis*. The smaller reliefs contain seated lions, mixed beasts (gryphons), etc., which are more common after the 14th century than before it. The stone used is also more coarsely grained than that usually selected by Chōla sculptors. Here and there on the walls appear quadrangular based kalasas which are a common feature of late Hoysala and of Vijayanagar architecture. The surmise is that the building cannot be definitely assigned to any date before the middle of the 13th century. A bit of confounding evidence is obtained from the image of Sarasvatī on the outer wall situated just to the east of the southern doorway. In her hand is held the representation of a book on which are written four characters in Kannada reading *Sa ra sva ti*. The characters are more or less like those appearing in the 14th century inscriptions. Assuming that it was inscribed by the sculptor himself, we are led to infer that the temple belongs to the late Hoysala or early Vijayanagar period. Such a conclusion is opposed to the view till now held that the temple is of the Chōla period. The tower is made up of flat late Vijayanagar bricks and is in a style similar to that found in the temples of the 15th and 16th centuries. On the whole, judging from these circumstances, even the date 1550 would not be very late for

VAIDYESVARA TEMPLE, TALKAD.



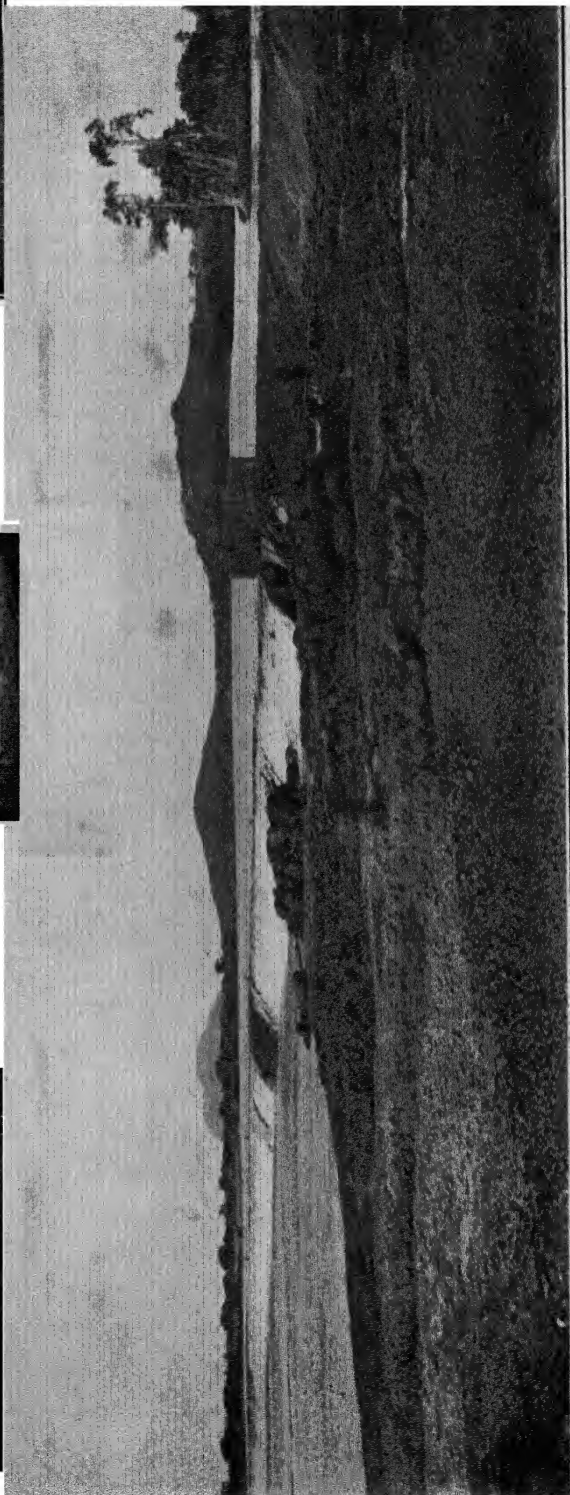
1. METALLIC
FIGURE OF
PARVATI
(p. 13).



2. SANKARA-
CHARYA
(p. 11).



3.
KANNAPPA
(p. 11).



4. MADHAVAMANTRI DAM, TALKAD (p. 9).

this tower. But Mr. R. Narasimbachar has noted the great similarity between the pillars of the southern porch and those of the Sōmēśvara temple at Kuruḍumale which latter belongs to the period of Iḷavaṇji Vāsudēva Rāya, a Chōḷa Viceroy under the Ballāḷas in the latter part of the 13th century. The sculptures of the Vaidyōśvara temple are definitely inferior to those of the Vidyāśaṅkara temple of Śṛīṅgēri, which latter was constructed during the life-time of Mādhavamantri.

But the view that the building is of the Vijayanagar period and not of Chōḷa increases our interest in it since it can be counted as one of the finest half a dozen temples produced during the Vijayanagar epoch. It can be classed with the Viṭhalasvāmi and Hazāra Rāmasvāmi temples of Hampi and the temples of Lēpākshi and Tadpatri.

Most of the structures in the courtyard, however, belong to a later age. The main temple is probably earlier than the new Pañchaliṅga shrines by a century or more.

On the north-east corner of the outer wall of the temple there is a four line Nāgari inscription which mentions a certain Mādhava.¹ It is very probable that the last word is the name of the Hoysaḷa officer Mādhava, son of Perumāle Daṇāyaka, or of the famous early Vijayanagar officer Mādhavamantri, who was a native of Talkāḍ and possibly got the present temple erected over the old liṅga which was installed in the Chōḷa times. It is a well known fact that the latter officer got constructed the neighbouring dam known as the Mādhavamantri anicut (Pl. IV, 4).

The temple has many features imitating the Hoysaḷa temples. Its plan is square with each angle twice indented and it has only small porches instead of the fully developed mukha-maṇṭapas of the Vijayanagar period (Pl. V). The main shrine has no covered pradakṣhiṇā. But around the navaraṅga and the garbhagriha runs a narrow platform about 3 feet wide and about as many feet high, more than half of which is now buried under the surface of the courtyard. This is a feature which is usually absent from the Dravidian temples.

The original temple very probably had an ornate porch of one aṅkaṇa similar to the one in the south. It has now disappeared and in its place is a plain porch of 3 aṅkaṇas whose four pillars are similar to those of the maṇṭapa of the new Pañchaliṅga shrine (Pl. II, 2). The beams of the porch have been inserted into the east wall which was not originally meant to bear their weight, and have pulled it slightly out of plumb. A Mysore officer got the porch put up about 1633.

¹ See pp. 11-12 seq.

The south porch is definitely a part of the original structure and is a lovely piece of architecture. The south door of the navaraṅga

South Porch and Door-way. which opens into it has on its jambs the images of two Vijayanagar officers who are most probably the persons under whom the temple was constructed. Their conical caps or *kullāris*, the dangling tassels of the waist cloth of one and the long coat of another declare that they and the temple belong to the late Hoysala or early Vijayanagar times. On the lintel is Gaḷalakshmi with Umāmahēśvara seated on the architrave. On either side of the doorway is a dvārapāla on the wall. In front of each of these stretches a platform (*jagali*) whose basement is finely ornamented with sculptured cornices and friezes. The bottom frieze shows lions, elephants, rows of gryphons, swans and other animals fighting each other or in playful attitudes.

The ceiling above has a large shallow padma but the finest portions of the porch are its two pillars which are exquisitely carved. They are shortish being about 8 feet high with the capitals having heavy plantain bud projections. At the bottom, middle and top of the pillar are three cubical mouldings separated by octagonal shafts which are themselves ornamented by beaded floral and creeper friezes and rearing lions at the corners. The faces of the mouldings are carved with images in high relief of various gods and saints. They are noted hereunder commencing from the south face of the eastern pillar, running from the bottom to top of each face and then proceeding clockwise.

East pillar :

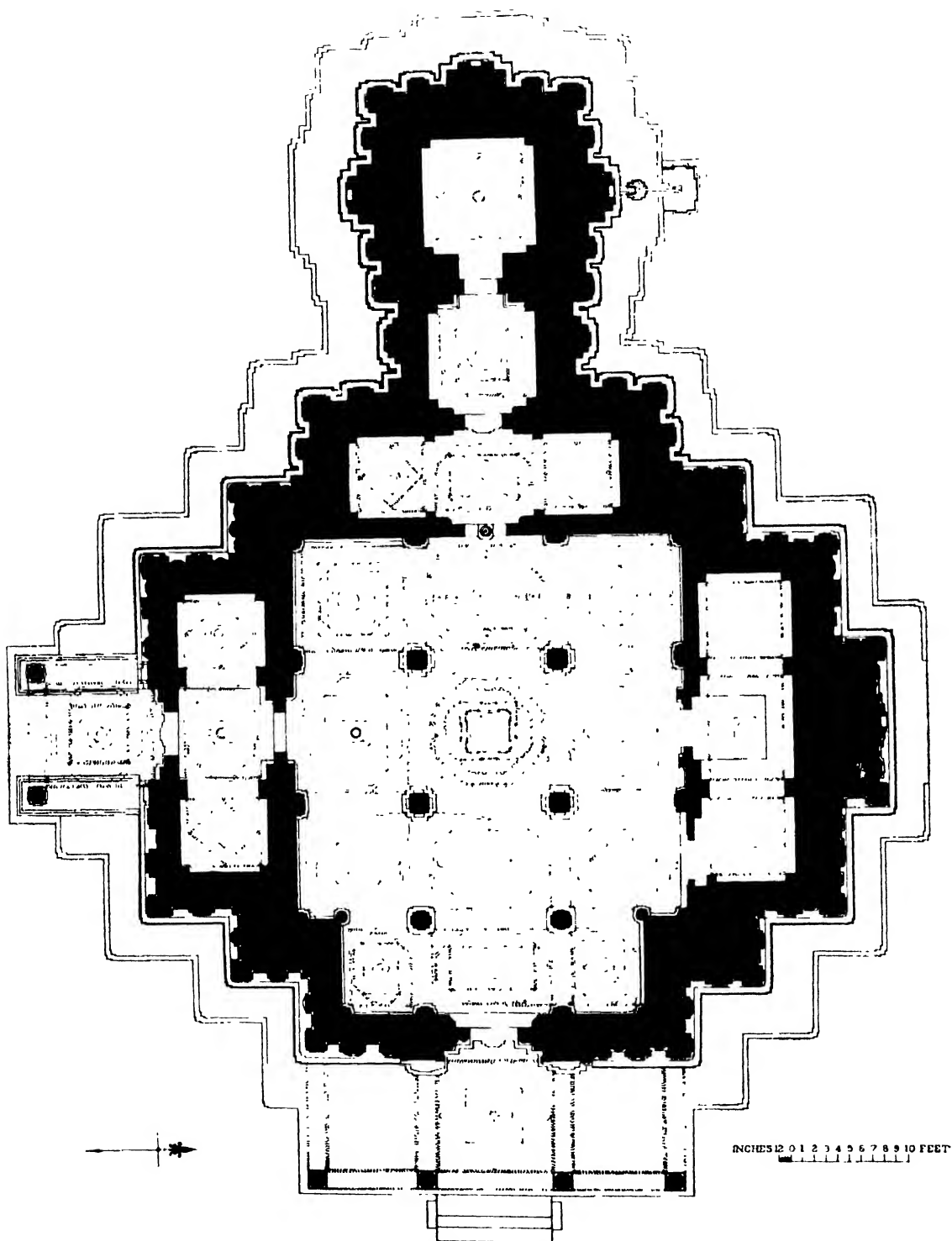
- (a) South face—Vishṇu as Varadarāja with consorts, Yōgānarasimha, Vēṇugōpāla.
- (b) West face—Bhairava, Chaṇḍikēśvara, Gaṇēśa.
- (c) North face—Saint Kaṇṇappa holding sugar-cane and sword and advancing upon Nandi installed upon a pillar; Umāmahēśvara.
- (d) East face—Śiva standing, Vīrabhadra with vīṇā.

West pillar :

- (a) South face—Śiva slaying Andhakāsura, Gaṇēśa, Bull Nandi.
- (b) West face—Mōhinī, Hanumān, seated yōgi—perhaps Dakṣiṇāmūrti.
- (c) North face—Garuḍa, Kōḍaṇḍarāma with Lakshmaṇa and Sitā, Anantaśayana.
- (d) East face—Kumāra on peacock, Dakṣiṇāmūrti, lady worshipping liṅga which is entwined in the coils of a five-hooded cobra. (To be identified).

The lower half of the outer wall is shaped like a basement which is divided into five cornices by deep shadow lines. The middle cornice has a row of very small arches below each of which is either a liṅga, swan or some other figure carved.

Basement.



VAIDYĒŚVARA TEMPLE
TALKĀD

(P. 9.)

The upper portion of the wall has a row of narrow pilaster-like abutments alternating with shallow recesses. On each abutment . **Outer Wall and Images.** and recess is a towered canopy, under which in the front half of the temple stand sculptured images. Each canopy has an ornamented tower with a śikhara surmounted by a lion face (*simha lalāṭa*) or by one or more kalaśas. These śikharas have varied shapes like the indented square, the drum, the boat and other designs and in the recesses above the lion faces are tōraṇas. The pilasters supporting the canopies are all square in plan and have capitals with plantain bud hangings. Most of the images have vāhanas and other sculptures carved on their pedestals. The more noteworthy of these sculptures are mentioned below :

East face

Mahishāsūramardini, Brahma, Sūryanārāyaṇa.

South-East face.

Mōhinī, Lakshmī, seated Bhairava, Varadarāja, Mōhinī, standing Śiva, a man who is being devoured by a crocodile prays to a liṅga (pl. IV, 2) possibly Śankarāchārya, a hunch-backed saint resting on crutch (?), Gaṇēśa, saint with sword attacking Nandi pillar, Kaṇṇappa Nayanār (pl. IV, 3), Śiva as Kāpālī, Vīrabhadra, Arjuna shooting the *Mutsya-gantra*, Śiva as Andhakāsūramardana.

South face.

Śiva standing (abhaya, arrow, bow, dāna), Chandraśēkhara, kalaśa with man-headed lion on base, Sarasvatī, dvārapāla of south doorway, Chaṇḍikēśa, kalaśa with a cow pouring milk on a liṅga on the base.

Here the large images end. Further on, on the bases are interesting figures like a half-swan-goddess playing on vīṇā (Vidyādhari), swans with the heads of horses, lions, elephants, tigers and makaras and of yōgis, Gaṇēśa, ambegāl Kṛishṇa (baby on all fours), etc.

South-West face.

Four monkeys with one head.

North face.

In the centre on the wall there is a relievo representation of a storied Dravidian temple supported on each side by a lady attendant standing on a yāli and by a dvārapāla.

North-East face.

Vīrabhadra. On the east face of the north-east corner, on the tower of one of the canopies is engraved a four-lined Nāgari inscription, which reads

‘*Vaidyalingaya namaḥ Madhava.*’ Very probably the last name is that of either the Hoyasala governor Mādhava (c. 1250) or Mādhava-mantri (c. 1360) Governor under Vijayanagar and conqueror of Goa.¹

East face.

To the left of the dvārapālas on a pedestal is a carved image of Vijaya Gaṇapati riding on a caparisoned mouse as on a horse.²

As in the Hoysaḷa temples, the eaves run round the temple. They are finely made but their curvatures are much greater than that of the Hoysaḷa eaves and there is no attempt made to imitate wood work on their underface. On the north-east corner

Eaves.

just above Mādhava’s inscription is carved a fine five-hooded cobra on the under-surface of the eaves with a fine stone chain dangling from its neck. From this chain is hung a lamp in the Kārtika month and probably it served also the purpose of lighting up the inscription.

Above the eaves runs a finely ornamented frieze of lion faces on which was probably resting the old parapet. The parapet now existing is composed of niched towers of brick and mortar and seems to belong to about the 17th century. The stucco images of most of the niches are damaged or lost.

Parapet.

The main tower of the temple over the garbhagṛiha is constructed out of the flat bricks resembling those of the 17th century. It is definitely of the Vijayanagar period though there would be some difficulty in deciding its exact date. It is Dravidian

Tower.

in type with a plan closely following that of the garbhagṛiha and with no projection over the sukhanāsi. The metal kalāṣa on its top is about 25 feet from the ground.

The east doorway of the navaraṅga is the most magnificently sculptured piece in the temple. It is made up of massive pieces of granite exquisitely carved over, every inch of them, in great detail. The sill has a seated lion in its centre, above it

Navaranga.

on each jamb is a dvārapāla and a lady attendant, above whom run ten vertical bands, each bearing an ornamental design in the form of flowers, beads, or creeper scroll with or without birds in the interspaces. The lintel continues these designs and has in front a Gajalakṣmī group. On each side is a colossal dvārapāla carved in great detail in imitation of Hoysaḷa dvārapālas. They are said to be the largest in the Mysore State. A few of their special features may be noted: their kirīṭas are heavily ornamented with beaded work, their broadish nostrils and clearly outlined lips, thin conventionalised eyebrows, broad and large staring eyes and, more specially, the moustaches they wear suggest that they are Vijayanagar work. Folds

¹ See page 9 *supra*.

² The mouse in the Mahā-Gaṇapati temple at Kuruḍumale is also caparisoned.

show on the bulging belly and the conventionalised representation of the folds of the devotee appear on the lower limbs. Above each image is a tōraṇa crowned by a lion face. These dvārapālas inspite of the defects of their age are really fine pieces of workmanship and can compare with any other pieces of granite sculpture.

The navaraṅga is a hall of 12 medium-sized squares or aṅkaṇas and has the shape of an oblong. In the south-east corner is an ugly granary, the west wall of which is said to be supporting a broken beam and the roof above. The south doorway leads out into the south porch.

Six granite pillars support the navaraṅga beams and they appear to imitate the indented square or pond-shaped pillars of the Hoysaḷa temples. Their plantain-bud capitals give them a Dravidian look while on their bases are various small images of lions, saints, Śivalīlas, etc.

Pillars.

Of the 12 ceilings, the best is the central one which is an imitation of Hoysaḷa ceilings. Above the beams is an octagon over which is a square of flat slabs and on its top is a large granite slab with a shallow padma and a poorly carved pendent bud. On the octagon under the canopies are rows of seated figures representing various forms of Śiva and his attendants.

Ceilings.

In the north wall of the navaraṅga are two shrines which formerly housed the utsavamūrtis, consisting of a Candraśēkharamūrti and a Tāṇḍavamūrti with corresponding consort. The Tāṇḍavamūrti and his consort have each on their pedestals the

Navaranga Shrines.

Kannada inscription :—

1. Maisūru daḷavāyi Doḍḍa Rāja Vaḍeyara
2. Kaḷale Vīrarāja Vaḍeyara putrarāda Nañjarāja Vaḍeya
3. ra sēve

The images of Chandraśēkhara and his consort were made by a local goldsmith 50 years ago. The broken original utsavamūrti of Chandraśēkhara belonging to about the 14th century was sent to the Archaeological Museum at Mysore. Its consort is a beautiful image yet retained in the temple (Pl. IV, 1). From these cells a narrow secret passage leads through the north wall to the Sukhanāsi. In the passage leading from the navaraṅga to the south porch are two liṅga shrines.

Against the west wall of the navaraṅga there are two brick niches of about the 17th century one of which has an image of Gaṇēśa. Among the other images and liṅgas in the navaranga are :—

Images in the Navaranga.

- (1) Sarasvatī of dark grey stone (abhaya, pāśa, kalaśa and pustaka). Probably of the 13th or 14th century.
- (2) Veṅkaṭēśa, a dark stone image about 6 feet high, of comparatively good workmanship, holding prayōga-chakra.

The temple has two *sukhanāsi* and the doorway of the inner one is finely carved like the front *navaraṅga* doorway, though on a smaller scale.

Sukhanasi.

In the *garbhagṛiha* stands a black stone *līṅga* which has a very ancient and natural look. The *pīṭha* is low. It is an *ulbhava* *līṅga*.

Garbhagṛiha.

Behind the *Vaidyēśvara* temple is a row of five shrines with a verandah running in front which, according to an inscription in it, was built by a Mysore officer in 1633. The large *maṇṭapa* front which is borne on twenty tall pillars is a subsequent addition. On the south side of this *maṇṭapa* is kept a very fine old relieve image of *Mahishāsuramardinī* with the goddess seated on the back of a lion. The headdress of the goddess, the animal's short mane and the pose suggest that it might have come from even the early *Gaṅga* period.

Panchalingesvara shrines.

The *Dēvī* temple is a *Vijayanagar* structure with a *garbhagṛiha*, a *sukhanāsi* and a *navaraṅga*. The cubical mouldings of the *navaraṅga* pillars are carved with relief images and the *garbhagṛiha* contains a dark stone image of *Pārvatī* known as *Mānōmmani Ambā*. The image and the *tōraṇa* which are of a single stone are possibly of the 14th century.

Other Buildings.

Near the *Pārvatī* shrine stands a smaller shrine of *Chandikēśvara* whose round and 16 sided pillars have an oldish look. The image also is well proportioned and is perhaps an old image picked up somewhere and installed here. Of the other objects in the compound, one that deserves notice is a half worked image of *Kumārasvāmi* riding on a peacock.

The *mahādvāra* has no tower but its door frames are tall and characteristic of the *Vijayanagar* type but without any engraving.

Mahadvara.

The roof of the main temple is much damaged and cracked, so that the building leaks. The heavy parapet towers should be removed and the roof repaired all over. The granary in the *navaraṅga* and the numerous objects which are stored there except the images should be removed, a properly shaped stone prop being put in to support the cracked beam. The yard should be cleared of trees and plants and the flooring repaired as early as possible. Electric light may be provided. The brick and earthen structures in the *sukhanāsi* may be removed. The gaping cracks in the walls and the towers may be covered up with coloured cement. The *navaraṅga* may be paved with dressed granite slabs.

Conservation note.

PĀTĀLEŚVARA TEMPLE.

About a hundred yards to the south of the *Kīrtinārāyaṇa* temple can be seen, in an excavated pit, the temple of *Pātālēśvara*. The building is comparatively

small though it is one of the five Pañcha-līṅga temples. Its brick tower and the brick Nandis on its roof are, of course, recent. But the rest of the building which is of stone is of about the 10th century and its outer walls bear three Grantha-Tamil inscriptions and one Kannaḍa Hoysaḷa inscription. The four pillars of the navaraṅga are of granite and have the round Chālukyan shape. A basement cornice running round the temple outside is also round. In the navaraṅga are kept a number of images of various dates, among which are

- (1) a standing Brahma, with three faces visible and the hands holding: abhaya, rosary, kalaśa and kaṭihasta. The kirīṭa indicates that it might be a very old piece;
- (2) Venkaṭeśa;
- (3) Dakṣiṇāmūrti;
- (4) Śiva as Bhikṣhāṭana-mūrti;
- (5) Mahishāsura-mardini standing in *sambhaṅga* with a buffalo head on the pedestal.

The līṅga in the garbhagṛiha is small and reddish in hue. It is said to change its colour into red in the morning, dark in the afternoon and white in the evening.

MARAIĒŚVARA TEMPLE.

About a hundred yards to the west north-west of the Kīrtinārāyaṇa temple is the temple of MaraiĒśvara which, in many respects, resembles that of PātāĒśvara including its size. The round pillars in its navaraṅga and the rounded cornice on the outside of its basement support the evidence of the Tamil inscription on its outer wall at the south-west corner and declare it a monument of the Chōḷa, or early (Hoysaḷa) period.

The basement of the garbhagṛiha is ornamented with cornices having small arches and the navaraṅga has in addition to the two fine round pillars eight-sided and sixteen-sided fluted pillars. The sukhānāsi which was probably open originally, as in the PātāĒśvara temple, has been provided with a door-frame of recent make. In the navaraṅga are kept several images:

- (1) Mahishāsura-mardini standing (abhaya, chakra, śaṅkha, and kaṭihasta)—with a buffalo-head on the pedestal (Gaṅga or Chōḷa period).
- (2) Kumārasvāmi standing with fine peacock behind.
- (3) Gaṇeśa.
- (4) Mādhava standing, about 5 feet high, with gadā, prayōga-chakra and śaṅkha and the left front hand in kaṭihasta, instead of holding padma. The image is beautiful and could be assigned to an early period but its thin body, stout arms and conventionalised dhōti in combination with its ornate kirīṭa suggest the 14th century.

(5) Brahma.

(6) Sūrya standing—with two arms, Aruṇa and seven horses on the pedestal—the Chhāyās standing at rest and eight of the Ādityas on the tōraṇa the (eight Vasus?). The garbhagriha has a large liṅga, whose very rough surface suggests a natural shape. Its pīṭha is about 5 feet square and the two together might be attributed to a very early date. (Compare with Praṇavēśvara of Tālgunda.)

GŌKARṆĒŚVARA TEMPLE.

This is a very small temple facing the Gōkarṇa tank. The fact that a granite inscription is built into its roof shows that fragments of older temples have been utilised in this structure. Near the corners of the east face are the jambs of the 14th century granite temple. They perhaps belong to an earlier Gōkarṇa temple which might have been possibly built in the days of Mādhavamantri, for the name of Gōkarṇa reminds us of his conquest of North Kanara.

The Gōkarṇa tīrtha is a large tank about 150 feet square with the sides and steps finely built of granite.

VĪRABHADRA TEMPLE.

This is situated next to the Vaidyēśvara temple on its south. It is a recent structure of almost no architectural value. It has a mukhamanṭapa, two navaraṅgas, a sukhanāsi and a garbhagriha, all of them leaking badly.

The main image of Vīrabhadra has an elongated face, broad nostrils and mustaches characteristic of the Vijayanagar period. It is not a beautiful piece of sculpture.

Two relief figures in front of the temple, which are pointed out as two robbers Tala and Kāḍa are actually *bhakta-vīrahas* of two warriors. A Gaṅga inscription read by Mr. Rice near this temple is not now visible.

SOMANATHAPUR.

Sōmanāthapūr is a small village directly to the east of the Mysore city on the left of the Kāvēri river. It is three miles to the north-west

Situation, history, etc. of Sōsale and 24 miles by road from Mysore *via* the newly opened Sōsale bridge. There was no village in the place until Sōmanātha-daṇāyaka, a Hoysala Governor, built an agrahāra here about the year 1258 A. D¹. At the centre of the agrahāra he got constructed the temple of

¹ Ep. Car. XI Th. 97.

Kēśava, while at the east-north-east end of the village a temple was built consisting of 5 liṅgas, known formerly as Sōmanātha Bijjalēśa and others.¹ A fort-wall enclosing an area of about 3 × 2 furlongs was put up around the village and its ruins can be seen today. Sōmanātha appears to have been responsible for the building of the now dilapidated temple of Lakshmīnarasiṃha near the river as also the now disappeared temples of Purahara (Tripurāntēśvara), Narasiṃhēśvara, Murahara and Yōganārāyaṇa. Of these, the temple of Lakshmīnarasiṃha and the damaged image of Yōganārāyaṇa near it are all that remain.

KĒŚAVA TEMPLE.

The temple has been studied in detail under the following heads :—

- I. History.
- II. General Description.
- III. Detailed Description :

- | | |
|---------------------------------|--------------------------------|
| 1. Platform and its images. | 17. Tōraṇas. |
| 2. Elephant frieze. | 18. Ornamental canopies. |
| 3. Horsemen frieze. | 19. Towered canopies. |
| 4. Scroll frieze. | 20. West cell tower. |
| 5. Mythological frieze. | 21. South cell tower. |
| 6. Front only—Small images. | 22. North cell tower. |
| 7. Do Turrets and Lions. | 23. East door. |
| 8. Do Scroll frieze. | 24. Navaraṅga. |
| 9. Do Railing panels. | 25. Pillars. |
| 10. Do Jewelled Pendant frieze. | 26. Ceilings. |
| 11. Do Pierced screens. | 27. South cell. |
| 12. Do Eaves. | 28. West cell. |
| 13. Do Parapot. | 29. North cell. |
| 14. Makaras (Cells only). | 30. Prākāra cells, etc. |
| 15. Swans. | 31. Mahādvāra. |
| 16. Large wall images. | 32. Dīpastambha, maṇṭapa, etc. |

The notes on a few of these only are given below :—

There are eight inscriptions in all from which information can be gathered about the history of the Kēśava temple. Four of these, *viz.*, Tn.

History.

97, 98, 99 and 100 are inscribed on the large soap-stone slab near the mahādvāra of the Kēśava temple while one is to the left of the mahādvāra of the Harihara temple on the banks of the Tungabhadra. The 6th inscription is on a large slab to the north-east of the Pañchaliṅgēśvara temple at Sōmanāthapūr,² while two others³ are built into the ceilings in the south-east and north-west verandahs of the Kēśava temple.

¹ Ep. Car. XI Davangere No. 36.

² Ep. Car. Tn. 101.

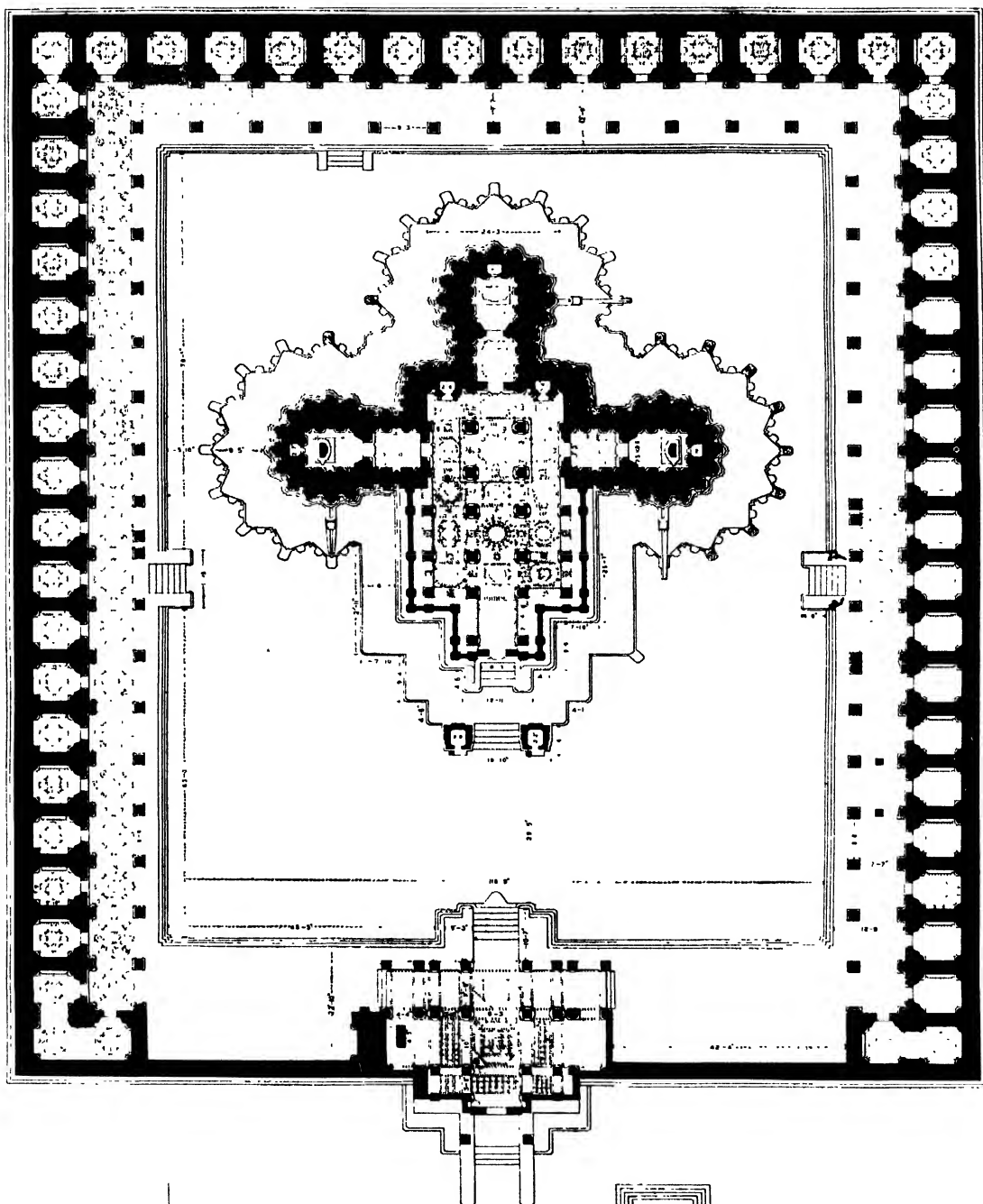
³ Ep. Car. Suppt. Tn. 176, 177.

From a study of these it is learnt that Governor Sōmanātha as stated in the Harihar inscription¹ dated in the year Vibhava or 1268 A. D., got the Kēśava temple constructed at Sōmanāthapūr along with its prākāra, etc. A few months later in July 1279 A. D. he made a grant for the maintenance of the temple with the permission of the Hoysala emperor Narasimha III. Thus, we see that the temple was constructed sometime earlier than 1268 A. D. and its execution was completed except for a few sculptural details by 1268 A. D. The other inscriptions of the Hoysala period show how Narasimha and his successor Ballāḷa III made settlements of lands, etc., connected with the temple.

Of the two other inscriptions No. 177 is dated in 1497 A. D. and mentions that Nañjarāja Vaḍeyar of Unmattūr restored the agrahāra at the orders of Narasānāyaka, son of Išvaranāyaka while the king Immadi Narasimha Sāluva was ruling. The other refers to the reign of Sadāśivarāya and mentions that the governor Ahōbalarāja, nephew of Aḷiya Rāmarāya remitted the taxes of the agrahāra. Evidently these two inscriptions were standing elsewhere and were used for repairing the roof of the verandah. The basement of the verandah in the north-eastern corner has stones which bear Kannaḍa letters and figures, like ॐ ८, ॐ ९ etc. which show that they are the marks of masons who rebuilt this portion. A portion of the verandah to the north and west of the temple is supported on granite beams and square granite pillars which offer a marked contrast to the old Hoysala potstone beams and latbe-turned pillars. So, we conclude that the northern and the western verandahs and the basement of the north-east verandah were rebuilt sometime after 1550 A. D., very probably in the late Vijayanagar days since the characters of the masons' marks look modern. About 40 years ago the temple was partly repaired by the Mysore Government. In 1924, the ruined shrines to the north and south of the mahādvāra were removed, the porch in front of the mahādvāra was touched up and the whole temple repaired by the Mysore Government.

The platform on which the main temple is built is about three feet high and is situated in the centre of the court and planned exactly in accordance with the contour of the temple. (Pl. VI). It has only one flight of steps on the east on either side of which now remain the ruins of two towered shrines where stood the dieties guarding the steps. Since each main vimāna of the temple is in the shape of a 16 pointed star, the platform behind it is also similarly shaped. Each ray of each of these starred platforms has a large stone projecting from the bottom of its angle supported by two smaller ones—one on each side of the larger pedestal. On the larger pedestal of each alternate star originally stood a stone elephant, while on the large pediments of stars in between them stood middle-sized stone images, perhaps Nāgas, supported on either side by a smaller image,

¹ Line 41.



PLAN
OF
KESAVA TEMPLE
SOMANATHAPURA

Scale 10 20 30 Feet

possibly of a Yaksha. Thus around the three garbhagrihas there must have been 15 elephants, 14 middle-sized images (Nāgas?) and 58 smaller images (Yakshas).

Of the 15 elephants, 11 now remain in position. Of the other four, one is wrongly placed at the north-east corner of the platform, two guard the main gate of the temple and the broken pieces of one are lying behind the temple. These elephants which are well ornamented with jingles, bells, etc., are represented as standing animatedly in the company of their keepers, with soldiers accompanying near their feet. But some of the heads are too small and flattened and the legs too thick and far apart to resemble nature.

As for the middle sized and small images around the platform they existed when the temple was complete since the holes in the pediments and the grooves in the platform slabs are still there to show where they had been fixed. In all probability they were rows of Yakshas and Nāgas; and of the total number of 72 about seven now remain in the temple precincts, three on the north side of the platform, two near the front maṇṭapa facing the inner courtyard and a Yaksha on the roof of the north-east corner and a Nāga on the roof of the south-east corner of the prakāra. Also a Nāga is wrongly built into the north-east parapet wall. Standing against the platform are now found several images of which only two, viz., Nos. 9 and 10 appear to belong to the original series. Of the others, six large ones which are finely sculptured belong to the series of 64 images originally installed in the prakāra cells, while a few others appear to be sculptures of a later age. These have been placed around the platform at random unprotected from the sun and rain. Most of them are so broken that they baffle identification.

In the outer face of the main building can be distinguished about three different divisions, viz., the basement, the wall and the top (Pl. I

Elephant Frieze.

Frontispiece). The lowest part of the basement begins, as usual, with a frieze of elephants mostly marching to left.

This and the other friezes are narrow, being only about 6" or 7" in width and do not allow of the fuller treatment which the wider friezes of Bēlūr and Halebīd do. However, the elephants here are caparisoned war animals with one or two riders each as at Halebīd. They are mostly marching forward displaying their naturally playful but occasionally mischievous tendency. Some of them are catching hold of the riders of other elephants or enemies or even their own riders and tearing them up or trampling on them or goring them to death (Pl. X, 1), while others are playing with the bells, ropes and tails of proceeding elephants or with branches of trees, etc. Unlike the elephants of the Kēśava temple at Bēlūr and those of the Hoysaḷēśvara temple at Halebīd, but like some of those at the Kēdārēśvara temple, a few of the elephants wear protective armour and covering (*jhulu*), while the usual convention is followed in representing these elephants. It must be conceded that most of them are provided

with heads too small and legs too large to be natural. On the whole, these elephants are definitely less handsome than those at Bēlūr and Halebīḍ.

As at Halebīḍ the second row shows a long line of horsemen charging forward on their steeds. The men often wear shorts and high boots and hold spears or swords and shields. Some of them are princes since umbrellas are held over them by footmen (Pl. X, 2). Here and there jog on camels with drums on their backs (Pl. X, 3). The treatment of camels shows that the sculptors were familiar with the usual features of the bodily structures of the species. Occasionally there is a battle scene with the two central heroes fighting a duel on horseback. The horses however are sometimes more natural than those at the Hoysaḷēśvara temple at Halebīḍ perhaps due to the fact that cavalry became more important and familiar as an instrument of war. Most of the animals, though comparatively short, have well proportioned snouts and their jumping, prancing, rearing, cantering, trotting, and wheeling back poses are well shown. But their tails are ugly and look more like those of donkeys; it is possible that the hair near the root of the tail was cut to some distance. As usual armed dwarfs, monkeys or creepers support the front legs of the prancing steeds. The usual reins and springless saddles are used.

The scroll frieze is a fine one of the usual type with lion faces in the outer corners and flowers, fruits, or occasional peacocks (face 10) in the convolutions.

The next frieze which is about 7" only in width contains the narration, partly broken here and there, of the famous Purāṇic stories, three of which are depicted here. Of these, the first is the Rāmāyaṇa running on to face 5. Then the Bhāgavata is repeated twice over from face 6 to 11. Lastly comes the Mahābhārata. The identification of the important scenes is attempted here. The antique figures below indicate sections of the walls commencing from the east and running clockwise.

1. (a) King, perhaps Daśaratha, seated in court in his palace surrounded by courtiers, soldiers and musicians with horses and camels, and elephants on one side.

(b) A battle scene; Daśaratha fights Indra's enemies.

2. (a) Warriors proceeding to battlefield in chariots, and on elephants and horses. These chariots are four-wheeled and much larger than those at Halebīḍ. In these scenes perhaps Daśaratha's victory over Indra's enemies is depicted.

(b) Daśaratha in court with the ṛishis advising him and his three queens.

(c) Putrakāmēśṭhi-yāga: Daśaratha's sacrifice for the sake of children.

(d) The birth of Rāma and his brothers.



1. SCULPTURES ON EAST WALL (p. 25).



2. WRESTLERS (p. 22).



3. SWANS (p. 28).

3. (a) The babies are named.
 (b) They are rocked in cradles.
 (c) They crawl on fours.
 4. (a) They are given martial lessons.
 (b) Viśvāmitra takes Rāma and Lakshmaṇa away.
 (c) Rāma slays Tāṭakā and protects the yajña of the ṛishis.
 (d) Rāma defeats Mārīcha and throws him in the ocean.
 (e) Viśvāmitra takes Rāma and Lakshmaṇa to the court of Janaka.
 (f) Rāma breaks Śiva's bow, defeats Rāvaṇa and marries Sītā.
 5. (a) Marriages of Rāma and Lakshmaṇa.
 (b) The marriage party proceeding in a chariot is challenged by Paraśu-rāma who is defeated by Śrī Rāma.
 (c) Daśaratha and his four sons in durbar. (Sculptor-Mallitamma.)
 (d) Rāma, Lakshmaṇa and Sītā are taken away by Sumantra in a chariot and reach a river.
 (e) Rāma and party enter the forests and are received by the ṛishis.
 (f) Virādha seizes Sītā and is slain by Rāma.
 6. (a) Lakshmaṇa disfigures Śūrpanakhī, while she stands with folded hands!
 (b) Rāma fights Khara, Dūshāṇa and Trīśiras.
 (c) Rāma hits the golden deer.
 (d) Rāvaṇa abducts Sītā and slays Jaṭāyu.
 (e) Sugrīva sees Sītā's ornaments.
 (f) Hanumān and Sugrīva make friends with Rāma.
- The rest of the story is omitted and the Bhāgavata commences here.
7. (a) Viṣṇu as Śeṣhaśāyī in the milky ocean with Brahma and the dēvas praying.
 (b) Viṣṇu and Lakshmī in durbar.
 (c) Vasudēva's marriage and procession.
 (d) Vasudēva protected by Śeṣha, the cobra, carries baby Kṛishṇa away from the prison whose door-keeper sleeps standing, and crosses the Jumnā.
 (e) The child is handed over to Gōpī at Gōkula.
 (f) Kāṁsa dreams and knows of Kṛishṇa's escape.
 8. (a) Kṛishṇa is brought up in Gōkula, rocked in a swing, suckled by matrons, moving on fours, etc.
 (b) He slays Pūtānī and Śakaṭāsura.
 9. (a) He destroys the Yamala (twin) trees and slays Bakāsura.
 (b) He loots butter.

- (c) He lifts up the Gōvardhana hill.
 (d) He shows *viśvarūpa* to the cowherds and to Indra.
 (e) He plays in the groves on the banks of the Yamunā.
 (f) He wrestles with Chāṇūra and other wrestlers. (Pl. VII, 2).
 (g) In the Jumnā he destroys Kāṇṇga.
 (h) He kills Dhēnukāsura.
10. (a) He kills Hayāsura.
 (b) He fights Gārdabhāsura. The donkey has the tail of a horse. The python demon tries to swallow him.
 (c) He lifts up the Gōvardhana hill and is worshipped by Indra.
 (d) Rāsakrīḍā with Kṛishṇa and Gōpīs alternating.
 (e) Jalakrīḍā.
 (f) A demon is killed.
11. (a) Kṛishṇa fights the Kuvalayāpīḍa, the elephant, and arrives at Kaiṇsa's palace.
 (b) He wrestles with Chāṇūra.
 (c) He kills Kaiṇsa and celebrates his triumph.
12. (a) Kaiṇsa is slain and Kṛishṇa's victory is celebrated. The scene is twice repeated.
- Mahābhārata begins : Sculptor—Mallitamma.
 (b) Dhṛitarāshṭra's durbar.
13. (a) Bhīma shakes the Kauravas off their perch on a tree.
14. (a) The boys, Pāṇḍavas and Kauravas, fight.
 (b) Charioteers go forth to battle.
 (c) Dhṛitarāshṭra prevents a war.
 (d) The elders advise the youths. Among the former are seen Bhīshma and Drōṇa.
15. (a) Lākshā-griha is burnt and the Pāṇḍavas leave for the forest.
 (b) The Pāṇḍavas in the forest.
 (c) Bhīma slays Hiḍimba and marries his sister.
 (d) To Hiḍimbī is born Ghaṭōtkacha who is seen in a cradle suspended from a tree.
 (e) Êkachakrapura.—Bhīma drives forth the food-cart and slays Bakāsura.
16. (a) The Pāṇḍavas go to Drupada's town and stay in a potter's house. The potter is seen working with his wheel. (Sculptor—Mallitamma).
 (b) The svayamvara of Draupadī.
 (c) Arjuna hits the fish target and wins Draupadī.
 (d) A chariot battle ensues.



1. MATSYAVATARA (p. 29).



2. KURMAVATARA (p. 29).



3. VENUGOPALA (p. 29).



4. INDRA AND SACHI (p. 30).

17. (a) The Pāṇḍavas return home with their bride.
 (b) A great *sabha* is held at Hastināpura when Yudhisthira plays at dice with the Kauravas. (Inscription—*Ha sti nā pu ra.*)
 (c) Kṛishṇa advises the Pāṇḍavas.
 (d) Arjuna burns the Khāṇḍava forest from which the wild animals flee and he obtains boons.
 (e) Dhṛitarāshṭra seated in court hears the story of the war.
 (f) Two heroes fight, perhaps Bhīma and Duśśāsana.
18. (a) A king in court.
 (b) The armies march forth including footmen with swords and shields, elephants, horsemen, a chariot with two heroes and a driver, and camels with drums.
 (c) In the middle is seated under a canopy a hero in yōgāsana with attendants garlanding him. Probably Karṇa is appointed *generalissimo*. The scene of the marching animals is crowded and realistic.
 (d) The victorious five Pāṇḍavas are seated in state under a canopy.

From this row onward we are actually above the basement level. This row contains a series of small pilasters, the panels between which show mostly the twenty-four and other forms of Vishṇu, some of which are now worn out or broken and

difficult to identify. The most important of them are here named.—

Small Images.

1. No. 2. Vishṇu as Nṛisimha.
3. Dāmōdara.
6. Hari.
7. Mādhava.
9. Dancing Vishṇu with bow and arrow.
11. Vishṇu with sword, chakra, śaṅkha and śakti—Kalki.
12. Sūryanārāyaṇa with lotus, chakra, śaṅkha and lotus.
13. Vishṇu with śaṅkha, padma, śakti and chakra—Madhusūdhana.
14. Vishṇu as Indra with vajra, śaṅkha, chakra and śakti.
15. Vishṇu with pushpa, chakra, śaṅkha and phala—Kubēra (?)
16. Dāmōdara—Vishṇu with chakra, śaṅkha, gadā and padma.
17. Vishṇu with axe, padma, chakra and śaṅkha—Paraśurāma.
18. Vishṇu with padma, chakra, śaṅkha and a broken symbol—Janārdana (?)

In some of these images pāśa appears to take the place of gadā.

19. Vishṇu with chakra, śaṅkha, padma, and pāśa—Madhusūdhana (?)
20. Vishṇu with broken chakra, śaṅkha and a broken symbol.
21. Vishṇu with padma, chakra, śaṅkha and a broken symbol.

2. 22. Viṣṇu with broken symbol, chakra, śaṅkha and gadā.
 23. Mahishāsuramardinī.
 24. Seated figure, perhaps Viśhvaksēna.
 25. Śiva standing holding scull-headed mace.
 26. Pārvatī standing holding ḍamaruga.
 27. Kumāra standing holding trident and spear.
 28. Nandikēśa seated in yōga with bull's head.
 29. Lakṣmīnārāyaṇa riding on kneeling Garuḍa.
 30. Vṇugōpāla.
 31. Gōvardhanadhāri.
 35. Śakti holding buckler. Other symbols broken.
 37. Broken figure of an old and bearded sage.
 38. Standing god with sword, chakra, śaṅkha and long shield—Kalki.
 39. Standing Viṣṇu with symbols broken.
 40. Lady standing with chāmara—Rati.
 41. Lakṣmīnārasimha.
 42. Manmatha.
 43. Śāradā seated with goad and book—other symbols broken.
 44. Two-handed god standing, perhaps Manmatha.
 45. Lady with a bunch of flowers, perhaps Rati.
 46. Yaksha seated.

THE SOUTH LINE ENDS HERE.

North side—Beginning from the north, running eastward.

- 47 to 50: These have disappeared.
17. 51. Viṣṇu with padma, śaṅkha, chakra and phala—Kēśava.
 52. Viṣṇu with padma, chakra, gadā and śaṅkha—Hṛishikēśa.
 53. Viṣṇu with padma, śaṅkha and phala—Kēśava.
 55. Viṣṇu standing—Uncertain.
 56. Viṣṇu standing—gadā visible, rest uncertain.
 57. Viṣṇu standing—gadā and padma visible—rest uncertain.
 58. Viṣṇu standing, holding pāśa, gadā, chakra, śaṅkha—Trivikrama.
 59. God standing with the right front hand in dānamudrā.
 60. Viṣṇu standing with padma, chakra, gadā and śaṅkha—
 Hṛishikēśa.
 61. Viṣṇu standing with padma, śaṅkha, chakra and phala—
 Kēśava.
 62. Viṣṇu standing with padma, śaṅkha, chakra and phala—Kēśava.
 63. Viṣṇu standing with chakra, musala, śakti and a broken symbol.
 67. Goddess holding śaṅkha, other symbols broken.



1. DANCING LAKSHMI (p. 29).



2. VISHNU WITH SIX-HANDS



3. TWO-HANDED GOD (DHANVANTARI?)
(p. 29).



4. MAHISHASURAMARDINI (p. 32).

18. 72. Vishṇu with gadā and śaṅkha.
73. Kēśava.
83. Goddess standing—holding śaṅkha and chakra.
84. Goddess standing with padma, śaṅkha, chakra and phala.
85. Goddess standing, with abhaya, padma, pāśa and dāna.
86. God with mace and padma.
89. God standing, holding lotuses in the two back arms; the front arms are broken. Flames are springing. (A later sculpture.)
90. Vishṇu holding chakra, gadā, padma and śaṅkha—Gōvinda.
91. Vishṇu with chakra, śaṅkha, broken symbol and padma—Janārdana.
92. Vishṇu as Kēśava.

Here we come to the railing which slants forward slightly. (Pl. VII, 1.) Its outer face is divided into a number of panels by double columns and in the panels are interesting sculptures. They are here studied commencing from the right of the

Railing Panels.

front door.

1. 1. Boy Prahlāda standing.
2. Hiranyakaśipu standing.
3. Prahlāda being beaten by a servant.
4. Prahlāda is thrown into the sea and is unhurt by the rocks pelted upon him.

Corner—Rearing lion.

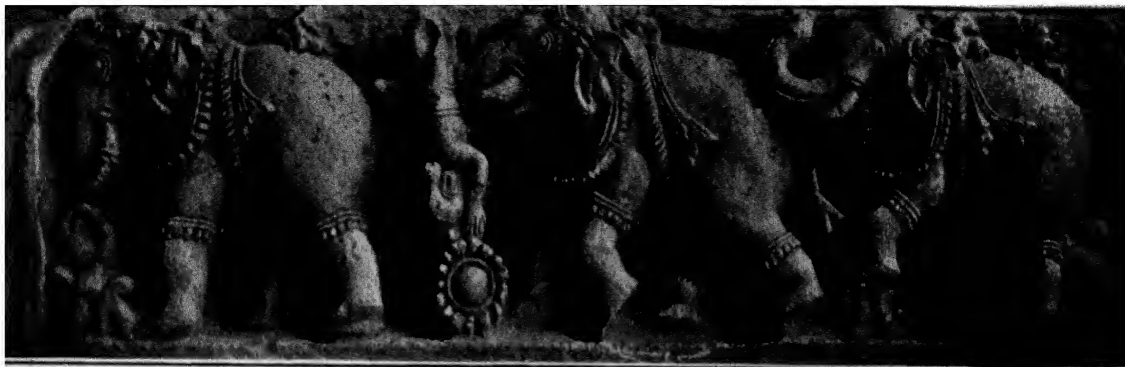
5. Prahlāda stands praying.
 6. Hiranyakaśipu is seated advising Prahlāda.
 7. Hiranyakaśipu demands that Prahlāda should show him Vishṇu.
 8. Prahlāda pacifies Narasimha. The boy wears the sacred thread in *prāchināvita* as other Asuras do.
 9. Prahlāda takes offerings to Narasimha.
 10. A Rākshasa soldier.
 11. Hiranyakaśipu.
 12. Prahlāda is threatened with beheading.
 13. A Rākshasa soldier.
 14.)
 15. { Rākshasa soldiers threatening Prahlāda.
 16. }
 17.)
 18. Two rākshasas fighting.
 19. }
 20. } A group of musicians.
- Corner with two lions.

2. 21. Prahlāda prays.
22. Narasimha fights Hiranyakaśipu.
23. Narasimha slays Hiranyakaśipu, as Ugranarasimha.
24. Narasimha blesses Prahlāda.
25. A demon king on the throne.
26. Lady moving with attendants.
27. A couple at love.
28. Obscene.
29. Guardsman with sword.
30. Obscene.
31. Obscene : perversity.
32. Obscene.
33. Obscene : perversity.
34. A couple standing.
35. Obscene.
36. Obscene.
37. Blank—not carved.
38. Huntress with dog carrying bow and arrow.
39. Viṣṇu seated with phala, śaṅkha, chakra and bowl.
40. (Not identified.)
41. Garuḍa kneeling with folded hands, wings finely worked.
42. Viṣṇu standing, holding śaṅkha, padma, gadā and chakra.
43. Bali making gift to Vāmana.
44. Trivikrama with one leg lifted up ; from it flows down the river Gaṅgā.
45. Bali begging Śukra not to prevent his gift to Vāmana who stands in the foreground. The group is full of life and action.
46. Two consorts of Bali hold water ready for his gift to Vāmana.

From North, Eastward.

17. 47. }
48. } Daitya soldiers.
49. }
50. }
51. Hiranyakaśipu's betel-bag bearer.
52. }
53. } Prahlāda hearing Hiranyakaśipu's lecture.
54. Prahlāda praying.
55. }
56. } Prahlāda's teachers advising him to give up Viṣṇu.
57. The teachers cajole Prahlāda.

KESAVA TEMPLE, SOMANATHAPUR.



1. ELEPHANTS (p. 19).



2. HORSES (p. 20).



3. CAMELS (p. 20).

58. } Hiranyakaśipu's guards.
 59. }
 60. } Hiranyakaśipu advises Prahlāda.
 61. }
 62. } The gurus fail again in inducing Prahlāda.
 63. }
 64. Guards.
 65. } Hiranyakaśipu admonishes Prahlāda.
 66. }
 67. The latter prays to Viṣṇu.
 68. Guardsman.
 69. Prahlāda at prayer.
 70. Soldiers persecute the prince.
 71. Prahlāda is thrown amidst flames.
 72. Blank.

Corner—Blank.

18. 73. Viṣṇu in sukhāsana, holding padma, gadā, chakra and śaṅkha.—Tri-
 vikrama.
 74. Lakṣmī in sukhāsana with abhaya, chakra, śaṅkha, dāna.
 75. Govardhanadhāri.
 76. Kāliṅgamardana.
 77. }
 78. } Ugranarasimha with Garuḍa to right and praying Prahlāda to left.
 79. }

Corner—Rearing lion.

80. }
 81. } Daitya guardsmen.
 82. }
 83. Hiranyakaśipu seated on the throne.
 84. Hiranyakaśipu beating Prahlāda.
 85. Prahlāda is offered poisoned fruits.
 86. Flames do not burn Prahlāda.
 87. The sword does not kill him.
 88. The elephant refuses to slay him (?)
 89. Two swordsmen try to behead Prahlāda.
 90. Not identified.
 91. Rishi seated—Śukra.
 92. Demon king is seated with male and female attendants.

Above the makaras is a row of swans, the treatment of which shows a little more of variety than that of the makara frieze. Though the birds are marching to the left, they are shown, here and there, pecking themselves, turning their heads back,

Swans Frieze.

beaking each other and feeding either themselves or their young which in one place are a whole roostful. (Pl. VII, 3).

Around the three garbhagrihas there is a long row of wall images, each about 2' high, the whole sculpture being about 3' high including

Large Wall Images. base and tōraṇa. They represent Viṣṇu and other important dieties in their varied forms, their total being 194.

These could be divided into 90 groups consisting of a chief diety with consorts and attendants. Since these figures are much smaller than those of Bālūr and Halebīd they are slightly inferior in beauty and proportions, being somewhat thicker in the limbs and too short for their girth. The images behind the west cell are specially poor. But otherwise they are also very good, no pains being spared to ornament them and embellish their beauties. The bases are comparatively plain and often bear the names of the authors among whom are seen, Mallitamma, Chaudiah, Baliah, Masaṇitamma, Lōhita, Elemasiah and other names. Most of the 90 important figures are attended by one or two consorts with or without extra attendants and some of them like Viṣṇu have also small figures of consorts, one on each side. The identification of some of these icons is difficult since they have six hands instead of the usual four. The consorts and female attendants have little individuality since they generally carry a padma and a phala and cannot be distinguished from each other. In fact, since most of them are figures of Lakṣmī, the sculptor never probably thought of distinguishing them and the builders have placed them discreetly in the receding spaces leaving the main figures projecting slightly forward prominently. The groups are here described clockwise beginning from the south-east.

1, 2. Viṣṇu with consort as Vaikuṇṭhanārāyaṇa. The god is seated at ease on the coils of Ananta whose seven hoods are seen above. The god holds śaṅkha and chakra and has a hand resting on the seat, the other hand being loosely placed on the knee. Gods and ṛishis pray to him around.

3, 4, 5. Tāṇḍava-Gaṇapati—Elephant-headed Gaṇēśa dancing with his hands thus disposed: holding tusk-piece, svargahasta, padma, apūpa bowl; ladies to right and left, the one on the left drumming on ḍavaṇe. Adoring worshippers near his feet

6, 7. Dancing Śārādā holding in her eight hands vīṇā, lambahasta, aṅkuṣa, akṣhamālā, svargahasta, (broken), vīṇā, pāśa, (broken), pustaka. She is accompanied by drummers (right one broken) and a lady attendant. Sculptor—Nañjiah.

8, 9. Viṣṇu as Janārdana (?) with Lakṣmī to right. He holds peculiarly akṣhamālā, chakra, śaṅkha and phala.

10. Viṣṇu as Kēśava (?) six-handed, holding cylindrical rod, padma, śaṅkha, chakra, pāśa and dāna. Lakṣmī to left.

12, 13. Kēśava with consort. He holds phala instead of gadā, now broken. Sculptor—Bāliah.

14, 15. Vēṇugōpāla—'This is a good figure. Near the god's head are shown gadā, chakra, śaṅkha, padma, while near his feet is a cobra listening to the flute. (Pl. VIII, 3). To the left is his consort on whose pedestal is the sculptor's name.—Chāmaiah.

16, 17. Śrī Kṛiṣṇa. (śaṅkha, gadā, padma, chakra).

18, 19. Viṣṇu as Indra. The god holds vajra, śaṅkha, chakra and rod. Consort to left.

20, 21. Viṣṇu as Rāma, with six hands, holding arrow, chakra, padma, śaṅkha, gadā and bowl. Sculptor—Bomina. Lakṣmī by sculptor Bāliah.

22, 23. Viṣṇu with six hands. (Pl. IX, 2)—abhaya, śaṅkha, arrow, bow, padma, and dāna; perhaps Prasanna Rāghava.

24, 25. Vāsudēva as Varuṇa? with six hands (padma, chakra, aṅkuṣa, pāśa, śaṅkha and phala). The aṅkuṣa and pāśa are noteworthy. The pedestal has the inscription *Śa ni rā ra*.

26, 27. Yōganārāyaṇa, the god is seated on padmāsana, his back hands holding śaṅkha and chakra, while his front hands are in the yōgamudrā.

28, 29. Dancing Lakṣmī, with a drummer on each side. (Pl. IX, 1.) Six hands: phala, chakra, svarga-hasta, śaṅkha, lamba-hasta, padma. Sculptor—Mallitamma.

30, 31. Halāyudha (?) with six hands holding chakra, spear, plough, pāśa, śaṅkha and shield. Sculptor: Bāliah.

32, 33. Śrīdhara, (chakra, gadā, śaṅkha and padma). Sculptor: Mallitamma.

34, 35. Brahṇa (akṣamālā, boar-headed ladel, pāśa, kalaśa and staff).

36, 37. Viṣṇu standing (abhaya, chakra, śaṅkha and dāna).

38, 39. Two-handed god seated in padmāsana holding kalaśa and apūpa (Pl. IX, 3). To be identified.

40, 41. Goddess standing with four hands: padma, aṅkuṣa, pāśa, kalaśa. Brāhmaṇī? (The pedestal has the inscription *Kartika su, 2, Bu*).

42, 43. Matsyāvatāra, Viṣṇu with the snout and eyes of a fish standing with six hands: broken, śaṅkha, padma, gadā, chakra, garland. (Pl. VIII, 1).

44, 45. Viṣṇu as Kūrmāvatāra; six hands: a fine pronged symbol, umbrella, chakra, śaṅkha, padma, phala (broken). (Pl. VIII, 2).

46, 47. Viṣṇu as a monkey, holding chakra and śaṅkha in the back hands and a fruit with the front hands. To be identified.

48, 49, 50, 51. Pārijātāpaharaṇa : Indra with consort issues forth (Pl. VIII, 4) to defend the Pārijāta flower which is seized by Kṛishṇa and Satyabhāmā riding on the shoulders of Garuḍa. The elephant is fine as also the figure of Garuḍa.

52, 53, 54. Lakshmīnarasimha in sukhāsana with Prahlāda to right and Garuḍa to left. Both praying.

55, 56. Viṣṇu standing, --all hands broken—sculptor Viṭṭha.

57, 58, 59. Viṣṇu standing with one hand in dāna, and the other three broken. Sculptor Lōhita.

60, 61. Sārādā dancing—six hands—vīṇā, goad, rosary, pustaka, pāśa, vīṇā. Sculptor Talamasayya.

The figures 1 to 60 and those from 135 to 194 are from the hands of superior artists, while those from 61 to 134 are the works of inferior artists, two of whom have signed their names. These sculptors retain the flat old type tōraṇas and their images lack grace, possessing heads too small for the height. They appear flat and lifeless in comparison with the other sculptures of the south and north cells. Thus the wall images of the west cell are definitely inferior, though their ornaments are worked in greater detail.

62, 63. Janārdana—broken symbol, chakra, śaṅkha and dāna.

64, 65. Viṣṇu standing holding śaṅkha, three hands broken.

66, 67, 68. Viṣṇu standing holding bow, other symbols broken.

69, 70, 71, 72, 73. Six-handed god—perhaps Harihara—trident and lotus visible. Other symbols broken.

74, 75. Viṣṇu standing—lotus visible.

76, 77. Viṣṇu standing—conch visible.

78, 79. Viṣṇu standing—chakra and musala visible.

80, 81. Viṣṇu standing—four hands—Trivikrama (abhaya, musala, chakra, śaṅkha).

82, 83. Viṣṇu standing as Paraśurāma (padma, paraśu, chakra and musala).

84, 85. Viṣṇu as Halāyudha (chakra, plough, musala, dāna).

86, 87. Viṣṇu perhaps as Halāyudha (padma, goad or plough, broken, symbol and musala).

88, 89. Viṣṇu standing (chinnudrā, broken śaṅkha, musala).

90, 91. Harihara ? eight hands (four broken, the rest hold sarpa, śaṅkha, goad and dāna).

92, 93. Four-armed god standing (back hands holding chakra ? and śaṅkha and front hands in aṅjali.)

94, 95. Viṣṇu standing (plantain tree, musala, chakra, śaṅkha).

96, 97. Viṣṇu standing with four arms (padma and gadā are visible).

98, 99. Viṣṇu standing—hands broken.

- 100, 101. Viṣṇu standing (musala (?), chakra, śaṅkha, padma)—Mādhava. Nāgari inscription on the pedestal—two lines.
- 102, 103. Viṣṇu standing (abhaya, chakra, śaṅkha, dāna).
- 104, 105. Viṣṇu standing—eight hands of which five hold musala, padma, dhanus, śaṅkha and pustaka. This peculiar form is to be identified. Perhaps it is Trimūrti.
- 106, 107. Brahma, beardless (rosary, sruk, sruva, broken symbol).
- 108, 109. God standing with one hand in abhaya and the other on hip. Back hands broken. Venkaṭeśa ?
- 110, 111. Viṣṇu standing—four hands (spear, chakra, śaṅkha, musala).
- 112, 113. Viṣṇu standing as Mādhava (phala, chakra, śaṅkha, padma).
- 114, 115. Viṣṇu standing as Yama—four hands (spiral lasso, chakra, śaṅkha, dāna). Sculptor Mārana.
- 116, 117. Viṣṇu standing as Mādhava (javelin, chakra, śaṅkha, padma).
- 118, 119. God standing with front hands in añjali; back hands broken.
- 120, 121. Viṣṇu standing (śaṅkha visible, other symbols broken).
- 122, 123, 124, 125, 126. Eight-handed god standing, holding gadā. Other hands broken. Perhaps Harihara.
- 127, 128, 129. Viṣṇu standing, four arms (chinmudrā, chakra, śaṅkha and pāśa.)
- 130, 131. Viṣṇu dancing, holding vīṇā, chakra and śaṅkha.
- 132, 133. Viṣṇu dancing, with eight hands of which three are broken, and the rest have rosary, śaṅkha, kalaśa, lamba-hasta and one hand has two fingers raised.
- 134, 135. Viṣṇu standing—padma visible, other symbols broken.
- 136, 137. Rati and Manmatha—sculptor Maṣaṇitamma.
- 138, 139, 140. God standing—symbols broken.
- 141, 142, and 143. Lakṣmīnārāyaṇa in sukhāsana with Garuḍa to right and elephant near Lakṣmī's feet. Fine image. Hands damaged. Sculptor Maṣaṇitamma. The pedestal has exceptionally a floral design.
- 144, 145. Lakṣmī seated, four hands (padma, chakra, śaṅkha ? and phala).
- 146, 147. Viṣṇu standing as Janārdana (abhaya, chakra, śaṅkha, gadā). Sculptor—Mallitamma.
- 148, 149. Viṣṇu standing, six arms (pāśa, gadā, śaṅkha and chakra visible).
- 150, 151. Viṣṇu standing, six arms (musala, broken, śaṅkha, chakra, javelin, padma).
- 152, 153. Viṣṇu standing, six arms (rosary, mace, śaṅkha, chakra ? padma, phala) Vāsudēva ?
- 154, 155. Viṣṇu standing, six arms (padma, gadā, plough, pāśa, chakra, śaṅkha) Halāyudha.
- 156, 157. Viṣṇu standing—Paraśurāma (śaṅkha, gadā, pāśa, paraśu, padma and chakra). Sculptor Chāmaya.

- 158, 159. Viṣṇu standing as Janārdana.
- 160, 161. Viṣṇu as Hari (gadā, śaṅkha, chakra ? padma). Sculptor—Chauḍiah.
- 162, 163. Sūrya with a Chhāyādēvi on each side (four arms—abhaya, padma, dāna). No sculpture on pedestal. Sculptor—Chauḍiah.
- 164, 165. Mādhava, six hands (abhaya, gadā, chakra, śaṅkha, padma and dāna).
- 166, 167. Viṣṇu standing as Dāmōdara, (chakra ? śaṅkha, gadā, padma).
- 168, 169. Viṣṇu as Trivikrama.
- 170, 171. Viṣṇu as Nārāyaṇa (śaṅkha, padma, gadā, chakra).
- 172, 173. Viṣṇu as Janārdana, six hands (abhaya, padma, chakra, śaṅkha and phala).
- 174, 175. Viṣṇu as Mādhava (abhaya, gadā, chakra, śaṅkha, padma, dāna)
- 176, 177. God standing—eight hands (of which three hold sword, padma, śaṅkha ; rest are broken). Perhaps Harihara.
- 178, 179. Viṣṇu standing—four arms of which two are broken, others hold chakra and śaṅkha.
- 180, 181. Viṣṇu standing—four arms—(broken, chakra, śaṅkha, pustaka). To be identified.
- 182, 183. Lakshmī dancing accompanied by drummers. Eight arms of which those holding abhaya, phala, chakra and dāna are visible. Rest are broken.
- 184, 185. God standing—six arms, (chinmudrā, padma, aṅkuṣa, dāna, two broken). Sculptor—Mallitamma.
- 186, 187. Viṣṇu as Kalki, four arms (sword, chakra, śaṅkha and long shield). Sculptor—Mallitamma.
- 188, 189. Mahishāsura-mardini, some arms broken. (Pl. IX, 4) Buffalo etc., well carved. Fine group (damaged). Sculptor—Mallitamma.
- 190, 191, 192. God standing with four arms (arrow, pāṣa, chakra and śaṅkha). To be identified. (Mallitamma).
- 193, 194. Dancing goddess, with eight arms of which two exist (in abhaya and dāna), and the rest are broken. Drummers and musicians to right and left playing on mṛdaṅga, ḍavaṇa and large and small cymbals. Sculptor—Mallitamma.

(End of the series.)

Over each of the large wall images overhangs a fine ornamental tōraṇa or arch.

Toranas.

The arches around the western garbhagriha are mostly of the old type containing flat, serpentine and other bands of not very great elegance. But around the south and north cells, the tōraṇas are nearly all made up of fruit and flower-bearing creepers, finely shaped and of varied forms and designs. Some of them have lion faces in the centre,

while others show buds, flowers and fruits of various kinds characterised so well that they can be identified. Some of these are photographed along with the larger images.

A little above the tōraṇas runs an ornamental cornice, about six inches deep, which continues around the three garbhagrihas. It is shaped like ordinary double eaves with beaded pendant work dangling from its edge throughout the length.

Ornamental Cornice.

Above the cornice is found an imitation of perforated railings on which appear square pilasters bearing turrets. Corresponding to each major wall figure are two pilasters with a large towered canopy above them, while above each minor figure is a single

Towered Canopies.

pilaster supporting a narrow tower. A detailed study of the towers is most interesting. Most of them have straight tapering outlines, while a few are curvilinear. Some are indented square-shaped in plan with the angles having from two to five indentations, while others are definitely star-shaped being the visible halves of 16 pointed stars borne upon 16 petalled padmas. Above the canopy ceiling, the towers rise in numerous steps. Sometimes as many as ten in number are surmounted by suitable śikhara bearing round stone kalaśas. Often a tapering band proceeds upon the face of the tower, ornamented sometimes with some beautiful creeper design. The known varieties of Hoysala towers appear to be illustrated here from the simplest to the most ornate. Some of the last are exact replicas of the real towers of this very temple, being composed of a multiplicity of turrets arranged tier above tier so as to form a star-shaped tower.

Each of the three towers of the temple is elaborately but very similarly designed with only slight differences (Plate XI). But the western

West Cell Tower.

tower is first described here. The towers are all of stone and are very probably hollow inside. Each is built in the plan

of a 16 pointed star or lotus with an oblong projection above the sukhanāsi. The elevation of each individual star is composed of four sets of ornamental turrets each higher one being smaller than the one below. Each of these turrets is in the shape of the diagonally cut half of an indented square-shaped plan with a squarish śikhara surmounting three tiers and crowned by a stone kalaśa. If the main towers were full with 16 petals and each petal was composed of four turrets, then there ought to be 64 turrets for each tower. Since the frontal projections disturb three rows in front, their towers are distributed over these projections which are also ornamental. Since each row of turrets is cut by lines of shade into five sculptured rows, each tower has above the bud of the eaves and below the śikhara 20 such rows. Lion faces, kīrtimukhas, makaras, Yakshas, Gandharvas and figures of dancers abound here. And on the western cell the eight Dikpālakas are represented on their vāhanas just below the second row of turrets. On the frontal projection there were

originally sculptured panels enclosed by kīrtimukhas. But these kīrtimukhas of the western tower have been stolen and lost. The top of each tower is made up of a stone śikhara formed in the shape of an inverted padma. Originally each śikhara was surmounted by a heavy round stone kalaśa which has now been substituted by a small cement kalaśa.

The south tower is very similar to the western one but has most of the kalaśas crowning its turrets intact. Its frontal projection which looks northward has slightly settled towards the west so that its kīrtimukha with dancing Viṣṇu has its top slightly bent westward. The image has eight hands, some of which are in abhaya poses, three are broken, and two hold gadā and musala. But the south cell has no Dikpālakas guarding it.

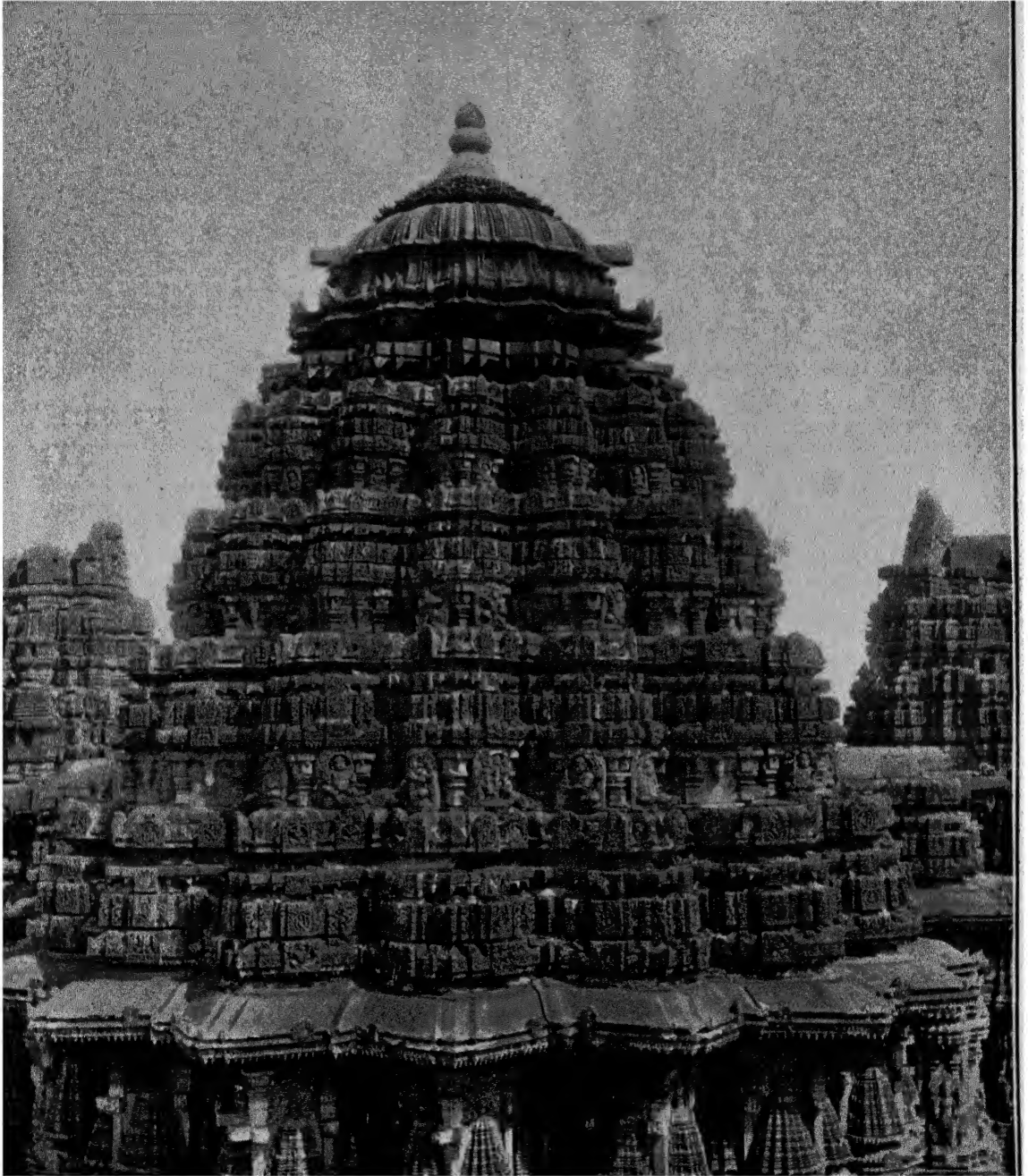
The north cell tower is similar to that of the south cell and has the three frontal kīrtimukhas facing south intact. The lowest has standing Kēśava and the middle one shows Kṛiṣṇa lifting up the Gōvardhana. Above is dancing Viṣṇu with six hands (padma, lambahasta, chakra ?, svarga, śaṅkha, and phala.) To his right and left are musicians with ḍavaṇe and mṛidaṅga, drums and cymbals.

The three towers forming the three peaks of this trikūṭāchala temple are beautifully proportioned and well poised so that in spite of their highly ornate character, they have a most pleasing appearance. It is their design, proportions and equipoise that have given the Sōmanāthapur temple its fame for beauty.

Compared with the doorways of other temples, the east doorway is a very plain structure. Very probably further work in this temple was stopped before this doorway could be embellished with carvings. It is now provided with battened wooden doorways.

The navaraṅga is an oblong structure with the usual nine squares extended to the east by three aṅkaṇas and the jagali platforms for seating the worshippers. Owing to the extension, it is comparatively spacious and looks like a hall, its eastern half being covered by pierced screens. It has three doorways leading to the three cells and two niches against the western wall. The latter perhaps contained Gaṇeśa and Mahishāsuramardinī which with the three main gods formed the Viṣṇu Pañchāyatana.

All the pillars in the navaraṅga, except two, are almost of one size and shape viz., of the usual lathe-turned round type being a little too thick for their height. They look squattish and contain the usual disc, bell, pot, wheel and umbrella-shaped mouldings.



KESAVA TEMPLE, SOMANATHAPUR : WEST VIEW OF CENTRAL TOWER (p. 33).

The doorway leading to the south sukhānāsi is guarded by two dvārapālas—Bhadra and Subhadra—and has on the lintel a Vēṇugōpāla group. Above the canopy is seated Lakshmīnārāyaṇa in sukhāsana with śaṅkha, padma, gadā and chakra.

South Cell.

The sukhānāsi has a flat ceiling below which are the Gandharvas and the Dikpālakas with their retinues. The garbhagṛiha doorway is defended by Jaya and Vijaya while on the lintel Viṣṇu is seated. Above the canopy, Viṣṇu is dancing holding in one of his hands a śaktipāśa.

The south garbhagṛiha is about eight feet square and has like the other cells a small niche in the wall behind the god. In the centre of this room on a large Garuḍa pedestal stands a beautiful image of Vēṇugōpāla, the whole piece being about 6½ feet high and the image only about 4½ feet. Here Kṛishṇa is represented as being fully ornamented with a jewelled diadem, large ear-rings, necklaces and garlands, armlets, bracelets and finger rings, girdle, anklets and toe-rings. He stands crossing his legs and reclining against a *tamāla* tree while he plays on a long flute held up in both of his hands. His fingers are playing on the instrument and in response to his divine music, the cows have gathered around him and are listening intently with up-lifted heads and tails around. On the supports bearing the tōraṇa on either side of the god below is first a consort. A cowherd reclines on his staff and stands listening on one side. Above the consorts are the cows. Further above them is a cowherdess coming up in such a hurry that her dress has slipped off, while on the other side are more cowherdresses. Above them are the ṛishis and the symbols of Viṣṇu, while on the tōraṇa there are more ṛishis. Near the fringe of the tōraṇa are shown the ten avatāras of Kṛishṇa, viz., Matsya, Kūrma, Varāha, Narasiṁha, Vāmana, Paraśurāma, Śrī Rāma, Balarāma, Buddha and Kalki.

The image is a beautiful piece of sculpture, though a portion of the flute is broken. It stands in tribhaṅga and is in an ideal poise for music and joy.

The doorway of the west sukhānāsi is similar to that of the south with this difference. The lintel has a standing image of Kēśava while on the top of the canopy inside a kīrtimukha is Lakshmī with an elephant on each side. Further above

West Cell.

is Vaikuṇṭha-Nārāyaṇa seated on the coils of Ananta. Since the lintel stone has cracked, a rude modern support has been given to it.

The west sukhānāsi has also a flat ceiling above a row of Dikpālakas and one of Gandharvas.

The west garbhagṛiha doorway is also similar to the south one and has on the lintel Lakshmīnārāyaṇa in sukhāsana (śaṅkha, padma, gadā and chakra), with kalasha and elephant below Lakshmī. Above the canopy is Viṣṇu in sukhāsana (abhaya, śaṅkha, chakra, dāna). The west cell also has a flat ceiling above the Gandharvas and

Dikpālas as in the sukhānāsi. The original Garuḍa pedestal stands but the god Kēśava is missing. Four images are placed here, viz., Lakṣmīnārāyaṇa, Lakṣmī, Lakṣmaṇa and a seated two-handed goddess with the right hand in abhaya mudrā.

The doorway of the north sukhānāsi which is similar to the others and is guarded by Bhadra and Subhadra has on the lintel an image of Janārdana with consorts, while above the canopy is Lakṣmīnaraśimha.

North Cell.

The sukhānāsi and its ceiling are similar to those of the south cell and the garbhagṛiha doorway has on the lintel seated Lakṣmī (without elephants) holding rosary, chakra, śaṅkha and kalāśa. Above the canopy is Yōganārāyaṇa seated in yōgāsana. The north garbhagṛiha which is similar to the south garbhagṛiha has on a large Garuḍa pedestal a fine image of Janārdana, 6 feet high, the image being about 4½ feet high. The god wears the usual kirīṭa and all ornaments and holds in his four beautiful hands padma, chakra, śaṅkha and gadā. A consort supports him on each side. The tōraṇa is composite having a jewelled band inside a serpentine tōraṇa. Near the outer rim are the usual ten avatāras of Viṣṇu. The image is a piece of beautiful sculpture wearing a calm and dignified look and is undamaged.

As stated before, the temple proper is surrounded by a prākāra with a structure of two aṅkaṇas running all around. Of these, the inner

Prakara Cells.

aṅkaṇa is a long verandah supported by round lathe-turned soap-stone pillars, some of which to the west and north have been in later days substituted by square granite pillars. The outer aṅkaṇa is divided into 64 cells opening into the verandah with a stairway on the south-west leading up to the terrace. Each of these cells has a plain but typically Hoysala doorway with its characteristic lintel ornamented with drops and curvilinear turrets. Each cell has now a large granite base on which originally stood a soap-stone pīṭha or pedestal. Each cell originally housed a finely sculptured image, about 4 feet high, a description of which is given in at least two inscriptions, viz., Tn. 93 and Dn 36. They appear to have been these: Matsya and nine other avatāras of Viṣṇu 10; Muraharanārāyaṇa or Hamsanārāyaṇa and others 12; Kēśava and others 12; Saṅkarshaṇa and others 12; Viśvaksēna and others 4; Brahma and others (with consorts) 6; Indra and others 8; total 64. Of these 64 fine images, not more than 10 now remain. These have already been stated as now adorning the platform of the main temple. One of them, a piece of the headless broken-limbed body of Trivikrama, was found among the heaps of stones outside the temple, while two others, of which one is Varāha, lie broken inside the cells. The other images in the cells are modern. They are just mentioned here.

Cell 15 standing image, broken ; late Vijayanagar work.

24 Kēśava holding conch ; three hands broken.

25 Garuḍa pedestal only.

27 between 20 and 21—stairway.

32 Inscription on the lintel : ಸಿಲಾಶಿಲಾ ೨ ಪ ೩.

34 Gaṇēśa, rude and unfinished.

36 Garuḍa pedestal and Dharaṇīvarāha standing to front, two nandas and both legs broken.

37 In verandah ceiling, Vijayanagar inscription of 1551 A. D.

41 Garuḍa pedestal.

43 Garuḍa pedestal.

50 Lakshmi seated. Late Vijayanagar work in soap-stone. Probably the image served as the consort of the main diety of the temple in the late Vijayanagar days.

45 Figure of Rāmānuja, seated ; body below waist and bottom of tridaṇḍa only visible.

Cells. 1 to 4 and 61 to 64 have now disappeared.

In front of the mahādvāra is a shallow porch now supported by two round pillars, on the outside of which there was formerly a rounded parapet wall. There ought also to have been in front of the pillars a pair of large sized elephants. In their

Mahadvara.

place have now been placed two small elephants which were originally supporting the platform of the main temple. The south elephant is tolerably good. The care with which the renovators have done their work is shown by the fact that the Garuḍa and the elephant pedestals inserted below these elephants are both topsy-turvy.

The mahādvāra has no dvārapālakas or other ornamental sculptures. It is rather large as is usual in all *upparige* doorways of Hoysala temples (9' × 4½'). Inside the mahādvāra is a *jagali* platform and the structure had never perhaps any gōpura. To the west of the platform is the *upparige* maṇṭapa of 5 aṅkaṇas north to south and 2 east to west. It is also supported by rounded lathe-turned pillars and it corresponds in structure to the shrined verandahs to its north and south. At its south end is a fine large stone slab 11' × 4' × 1½' on which Sōmanātha's inscription and three others are engraved. In the sculptured panel on its top under a *simhalalāṭa* stands the image of Kēśava in the centre with Janārdana and a cow suckling its calf and the moon to its left and Vēṇugōpāla and Garuḍa and the sun to the right.

Outside the temple to the north-east of the mahādvāra stands a large grey stone pillar more than 30 feet high. A recent square platform supports its base. From the square develops an octagon and from it a long 16 sided shaft each side bearing

Dipastambha.

narrow fluting. Above the shaft is the neck of the pillar adorned with the 16 sided wheel and on the top borne on a lotus is a square abacus. On its top a lamp was probably being lit on all festive occasions.

At the east end of the original agrahāra and to the east-north-east of the Kēśava temple is the temple of Bijjaḷēśvara and four other Liṅgas popularly known as Pañchaliṅgēśvara. The large fine soap-stone slab at its south-east end shows that it was also constructed by Sōmanātha just before 1268 A. D. It contains a long and wide verandah into which opened originally five liṅga shrines, each with a sukhanāsi, a garbhagriha containing the liṅga and a soap-stone gōpura. The pillars are cylindrical and the whole structure is of greyish granite stone. The temple is built mostly of materials available in the local district, while the Kēśava temple is constructed of soap-stone imported from some considerable distance.

Panchalingesvara temple.

A small maṇṭapa, perhaps an utsava maṇṭapa, stands about a hundred yards to the east of the Kēśava temple. It has 4 pillars with octagonal shafts and is probably of the 14th century.

Mantapa.

About 3 furlongs to the south-west of the Kēśava temple but about a mile by pathway near the river bank is found an old Hoysala temple dedicated to Lakshminārasimha by Sōmanātha himself. It is a medium-sized structure with a garbhagriha, a sukhanāsi, a navaraṅga of 9 aṅkaṇas and a small porch with a *jagali* platform and a rounded parapet. The pillars of the temple are all round but the doorways are almost unsculptured. The main image is missing and in front of the temple is a small image, perhaps of Yōganārāyaṇa, which might have belonged to another temple.

Lakshminarasimha temple.

The navaraṅga ceilings are all domed and the central dome with its Dikpālakas, Yakshas and circles of rafters is good.

IKKERI.

AGHOREŚVARA TEMPLE.

(Pl. XII, 1).

About three miles to the south south-west of Sāgar, a hill now known as Hale Ikkeri stands. It is said to have on its top a large stone fort with a moat. The area inside is said to contain a large number of ruins, of which the palace of the Nāyaks is perhaps one. This was the citadel of the town of Ikkeri which appears to have extended about two miles to the north. In and around the area, here and there very close to the ground level, can be observed in the water course and opening lines broken pottery indicative of former inhabited

Situation.

areas. In the 16th and 17th centuries, Ikkeri was a great place and the capital of the Nāyaks who were the vassals of Vijayanagar. On the north-east of the town *i.e.*, about $1\frac{1}{2}$ miles from the roadside and about two miles from Sāgar is an old tank with the temple of Aghōrēśvara near it.

The temple now consists of three buildings enclosed within a compound wall of *jambittige* or laterite blocks. The wall appears to have had gateways on the north and south leading into the courtyard. In the yard are a Nandi pavilion, a small Pārvatī temple and a large stone building which is the temple of Aghōrēśvara. These structures are mostly of slightly greenish trap stone, hard to carve out, but fine grained and exceedingly well suited for the construction of a large and enduring structure.

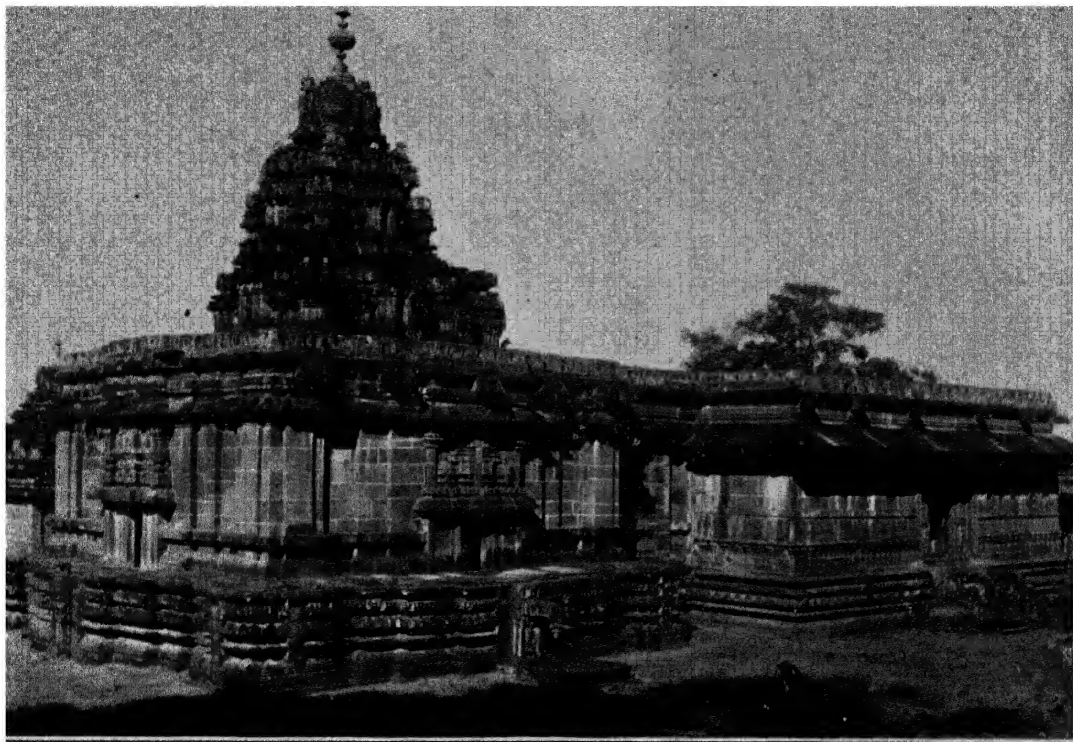
The main temple has a garbhagriha, with a narrow pradakṣhiṇā branching from the inner sukhānāsi, two sukhānāsis and a very large hall or maṇṭapa with closed sides, which is also its navaraṅga. The building is well placed upon a high basement, which develops into a pradakṣhiṇā platform around the garbhagriha. Above the latter rises a stone tower of mixed Hoysala and Dravidian type. The building is lofty and airy and is remarkable for its roominess and strength.

No inscription recording the date of the construction of this temple has yet been found. A slab which looks like an inscription stone standing in the courtyard on the east of the garbhagriha has its surface chiselled off and shows no characters now.

History.

On the second cornice outside the north-east corner of the navaraṅga, there is a single line inscription in fine middle Vijayanagar characters stating that Āchāri Venkaṭa-*īya* of Humbuchcha constructed the maṇṭapa, *i.e.*, the present navaraṅga. In the navaraṅga hall near the sukhānāsi doorway on the floor are two images (Pl. XII, 2) in low relief of bhaktas whose names are mentioned in Kannaḍa as Sadāśiva nāyakam and Bhadra Nāyakam. These must have been engraved between 1513 and 1545 A. D. Near them is a half engraved figure pointed out as of Huchcha (? Sannappa Nāyaka). On the sill of the sukhānāsi is a bhakta figure whose name has been lost. It might be, probably, Sadāśiva Nāyaka (about 1515-45 A. D.) Thus it is most likely that the temple was constructed about 1520 A. D. at the orders of either Sadāśiva or Sannappa I. The Nandi pavilion at the Pārvatī temple must have also been constructed at the same time or slightly later.

The temple is a remarkable piece of work specially because it is the largest and finest example of the Ikkeri school of Architecture which appears to have flourished in the malnāḍ during the Vijayanagar period. It reminds us of the Śṛīṅgerī temple and of several characteristic features of Hoysala architecture. It combines Hoysala with Dravidian features and suggests that the architecture of the malnāḍ unlike that of the maidān was not overwhelmed by the southern or Dravidian style



1. VIEW FROM SOUTH-EAST (p. 39).



but retained numerous features of the old Hoysaḷa style. To this style belong the fine little temple of Vidyāraṇyapura, the large but plain temple of Kaḷasa and other structures. It may as well be said that these belong to the malnāḍ school of architecture which is a development of the Hoysaḷa style, particularly as seen in structures like the Triśaṅkēśvara and the Akkatangi temples of Brahmagiri, Molakalmuru Taluk.

The Hoysaḷa features in the Ikkeri temple are :—

1. The high platform around the garbhagṛiha and its deeply cut cornices.
2. The stone tower.
3. The rounded and sixteen-sided fluted pillars of the navaraṅga.
4. The ornamentation and sculpture of the outside walls.

The Dravidian features of the temple are :—

1. The stories with doorways in the tower.
2. The square shape of the navaraṅga.
3. The numerous Dravidian pillars and pilasters of the composite lion bracket type in the navaraṅga.
4. The pradakṣhiṇā around the garbhagṛiha.
5. Two sukhānāsis.

An Indo-Saracenic feature is also seen in the arches of the windows and of the Nandi maṇṭapa.

The temple is placed on a high basement and has thus a dignified appearance. The basement on the outside is about 6 feet

Basement and Platform. high from the ground level and is made up of five cornices which have a Hoysaḷa look. Two of these have ornamental sculptures, the lower being a row of small kīrtimukhas with lion faces on top and the upper being one of rearing lions facing front with a slight outward incline. These lions lose their legs on the east and south faces of the garbhagṛiha and look like lion-headed serpents. Around the garbhagṛiha this basement projects a few feet (about 4 feet) outward forming a platform. This platform, though narrow, has all the look of a Hoysaḷa platform though the absence of steps leading up to it shows that it was never meant to be of use for circumambulation. On the east face of this platform is a carved panel with Indra riding the Airāvata while in the corresponding panel on the west is Varuṇa on a makara. Above Indra is an ornate *sōmasūtra* or water spout. The platform is shaped like an indented square and is more shaped that way than the garbhagṛiha itself.

The outer wall of the garbhagṛiha is comparatively plain except for three niches inset in the east, south and west walls. These niches are

Outer wall of Garbhagṛiha. broad and shallow and are surmounted by lion friezes and by towers of the pond and drum shapes. Near the top of

the wall is a row of " S " shaped eaves projecting only about 10 or 12 inches through which appear ornate water spouts. The parapet which is one of brick and mortar is a recent construction.

The tower of the main temple which is more than 40 feet high from the ground is a stone structure in mixed style. It has two ornamental

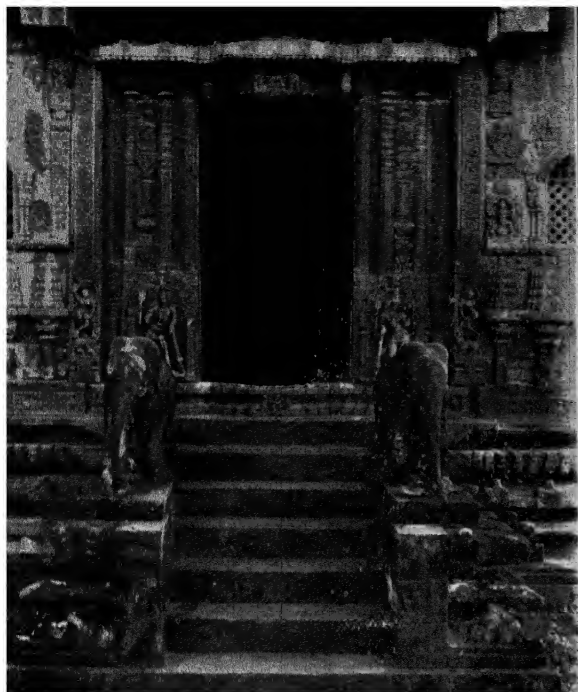
The Tower of the main Temple. stories formed by rows of towers ornamented with rearing lions. The eastern arch of the lower storey has a doorway (i.e., the first floor) leading to the large room inside the hollow of the tower. In front of the tower there is a stone projection in exact imitation of similar structures in the Hoysala and Śrīngēri temples. Above the tower rises a stone śikhara shaped like a bulbose dome with a kīrtimukha facing each of the four quarters. Above the dome is a metal kalaśa of modern design.

The outer wall of the navaraṅga which rises above the basement has many interesting features showing a mixture of various styles. It is full of ornamentation, though much of the latter is in low relief owing to the hardness of the stone. About half a dozen rows of sculptures can be distinguished on the walls. The lowest is a row of swans, interspersed with seated lions, monkeys, obscene figures and the like; the second is a row of indented square-shaped pilasters, each bearing an abacus with tower. These towers are in imitation of indented square-shaped Hoysala towers with stone kalaśas and ornamented tapering vertical bands; the third is a row of windows shaped like arched niches containing perforated screens of stone. The designs of the latter are copies of the simpler forms of Hoysala screens. Each niche has a towered canopy on top. Between the niches are a lower and an upper row of figures some of which are interesting. Commencing from the front or north doorway and running eastward clockwise, the lower row contains :—

Yaksha, the eight Dikpālas each in the corner, and other figures like, standing Viṣṇu, Hanumān, Rāma, Lakshmaṇa and Garuḍa, dancers and musicians, Harihara, Gaṇēśa, Bhairava, the Rudras, Daksha-Brahma, Agni; (East door end).

From the west doorway northward :—

Dancing Kṛishṇa, Virabhadra, Viṭṭhala, dancers, Venkaṭēśa with Garuḍa and Hanumān, Yōgānarasimha, Kālīṅgamardana Chandrasēkhara, Gaṇēśa. The upper row has some curious sculptures like a yōgi riding on a tiger (?), half-swan Kinnarī with the lower part of the body formed of two swans, puruṣhamṛigā worshipping liṅga, and swans, with the heads of varied animals like horse, lion, elephant, etc.; an elephant and a bull with common head, Nandi, etc. The fifth row is a frieze of flowers while the sixth is a representation of a parapet with leaf-shaped turrets.



1. AGHORESVARA TEMPLE, IKKERI:
DOORWAY (p. 43).



2. AGHORESVARA TEMPLE, IKKERI:
SHANMUKHA (p. 43).



3. ISVARA TEMPLE, ANEKONDA : INTERIOR VIEW (p. 55).

The doorways of the temple are large and finely carved, the best being the sukhānāsi doorway. They combine Hoysaḷa and Vijayanagar features. On either side of the steps leading up to the main doorway on the north (Pl. XIII, 1) is a fine large elephant, while on the east and west yālīs take their place. On the sill is a trumpeteer, while the jambs have elegant Śaiva dvārapālakas with indented square-shaped pilasters and bands of floral and scroll work running up their length. Outside each jamb runs a fine vertical scroll band borne up by a lady standing on a makara. On the lintels of the doorframes is seated Gajalakṣmī, a feature noteworthy since the Ikkeri Nāyaks became Vīraśaivas in later days. Above the lintel is again a row of turrets as in the Hoysaḷa doors.

The eaves of the navaraṅga are straight and flat and make no effort to imitate wood-work, but they are firmly placed supported by cross beams above the main beams. In the upper corners, however, are ornamental cobras. The parapet above is characterless.

The navaraṅga which is a large pillared hall of about 55 feet square is one of the largest found in any old stone temple of the State.

The Navaraṅga. It has a low and narrow platform, about 2½ feet wide and as much high, running around the inside, and its inner face is well ornamented with a row of swans, flowers, etc.; 14 pillars arising from the platform are built into the wall; each one of them appears to have a different shape though they are all Dravidian in form and are based upon variations of the indented square plan. The 12 pillars of the outer square of the navaraṅga are of different shape. In the ornamentations above the cubical lower moulding rises a slightly tapering shaft with 16 fluted sides. Rows of peepul (Aśvattha) leaves and beaded pendants break the monotony of the shaft above which is a potshaped moulding bearing the wheel and umbrella abacus on the top. These pillars remind us strongly of the fluted pillars of the early Chālukyan style. The four central pillars, however, have a different shape—they are very similar to the rounded Hoysaḷa pillars except that instead of the polished roundness, we have a 16-sided fluting closely resembling it but the mouldings are the same, *viz.*, the disc, the wheel, the bell, the pot, the tyre and the umbrella abacus. The bracket capital bears a hooded cobra coiled on each front.

Against the south wall of the navaraṅga, stand four towered niches, between which are five lion-bracketed pilasters. In the niches are the following images in order from the east:—

1. Śaṇmukha riding on a peacock. (Pl. XIII, 2.)
2. Gaṇēśa.
3. Mahishāsuramardini in standing posture.
4. Bhairava.

Nos. 3 and 4 are evidently small images imported from elsewhere after the originals were lost.

The navaraṅga ceilings are all flat—the central one only having noteworthy ornamentation in the shape of a fine padma with a pendant surrounded by a frieze of peacocks, carved on the lower face of the central slab. On the floor of the navaraṅga lie prostrate six bhakta images in low relief, three of which have already been mentioned.

The doorway of the outer sukhānāsi is perhaps the finest in the temple. Its design is very similar to that of the north navaraṅga doorway except that the dvārapālas are much larger and the pilasters shorter. It is about 10 feet × 5 feet as are also the other doorways of the temple. From the outer sukhānāsi which has nothing noteworthy, a plainer doorway leads to an inner vestibule or sukhānāsi which is peculiar to this building. From it starts a narrow pradakṣiṇā about four feet wide and runs around the garbhagriha. In the inner sukhānāsi are six tall rough-hewn stone pillars which serve to bear up the weight of the tower above. Only two of these near the sukhānāsi doorway are ornamented with turreted pilaster design. In the middle of this chamber is placed an image of Nandi, about 2½ feet high, made of spar or alabaster. It is semi-transparent.

Sukhanasi.

The garbhagriha which is about ten feet square has a small liṅga on a small pīṭha installed on a large pīṭha which might have originally borne a larger liṅga. The larger pīṭha is about 8 feet × 5 feet, and has a frieze of 32 figures of seated Durgās. Each of these has six hands holding abhaya, khadga, bāṇa, dhanus, pāśa, and padma with a peacock on the pedestal of each (Kaumārī?).

Garbhagriha.

Directly to the west of the main temple of Aghōrēśvara stands the temple of Pārvatī built in a similar style but with smaller dimensions and fewer sculptures. It has a garbhagriha, a sukhānāsi, a small navaraṅga without pillars and a mukhamanṭapa closed on three sides and open in front. Outside the garbhagriha the walls bear turreted pilasters, padmas and swans in imitation of the main temple. The tower also is in imitation of that of the main temple. The pillars and pilasters of the navaraṅga are Dravidian in form with brackets formed of heroes riding on lions which rear up on the backs of elephants. The doorframe and perforated windows of the navaraṅga, however, are shaped like pointed arches showing Indo-Moslem influence. Around the mukhamanṭapa is the usual stone bench as also around the navaraṅga.

Parvati Temple.

The image of Pārvatī has an unworked tōraṇa and a broken nose and is evidently not the original image of the temple. The original liṅga of the main temple, two images of its navaraṅga niches and the original Pārvatī image have all disappeared

and been substituted by later images. On the sill of the navaraṅga is a bhakta-vigraha with the Kannada inscription 'Bhadrappa Nāyakaru.'

There is a square Bull pavilion facing the Aghōrēśvara Liṅga which is unique in its design and execution. On a platform about four feet high,

The Nandi Mantapa. are seven pointed arches of stone, the walls between which are ornamented with indented square-shaped Dravidian pillars borne on the heads of groups of lions. On the walls are sculptured the images of drummers, dancers, attendants, Kāliṅgamardana, etc., and above the walls project straight-shaped eaves. Further up there is a parapet of trefoil discs.

Five steps supported by yālīs lead up into the mantapa in which is kept a magnificent stone bull, about 11 feet long and 10 feet high.

KELADI.

About five miles to the north of Sāgar is the village of Keladi which was formerly a flourishing town and for some time in the 16th

Situation. century the capital of the Keladi Nāyaks who were vassals of the Vijayanagar Empire. At almost the northern end of the village is a large courtyard enclosed in modern tiled verandahs. In the middle of the courtyard stand three temples consisting of a Rāmēśvara temple in the centre with Virabhadra to the right and the Dēvī temple to the left. The latter is a separate building built apart. But the other two touch each other and have a common railing between them.

RĀMĒŚVARA TEMPLE.

The Rāmēśvara temple which is the more important and earlier of the two is a medium-sized structure built completely of greenish grey

General Description. stone in the mixed Hoysala-Dravidian style which was prevalent under the Ikkēri Nāyaks. It consists of a small garbhagṛiha with a pradakṣhiṇā, a small navaraṅga with two pillars only and a mukhamantapa.

No definite inscriptional evidence about the construction of this temple is available. A number of bhakta relievos appear in the

History. eastern and western parts of the navaraṅga, a few only of which are named. Traditionally, this temple is said to have been built by Chaudappa Nāyaka, a Vijayanagar officer who got Keladi and the neighbourhood as a hereditary kingdom from the Emperor. Chaudappa Nāyaka ruled between 1499-1513 and the temple must have been built in his last days, before the capital was transferred to Ikkēri.

The western part of the temple, enclosing the garbhagriha is square in plan and raised on a platform, about 2½ feet high. The latter is adorned with four cornices, one of which is ornamented with low relief sculptures of drummers, dancers, etc. The wall above, it has square pilasters in the corner and is practically plain except for the following sculpture. In the east wall in very low relief are carved Kaṇṇappanayanār, Garuḍa and Hanumān fighting for a fruit, camel, elephant, yāli, obscene figures, elephant killing a man, Rāhu attacking the disc of the moon in which is a stag. West wall: A drummer with ḍavaṇe. North wall: Rāmēśvara seated in yōgāsana, between Hanumān and Garuḍa. The eaves are straight and above them a row of small sculptures consisting of Vīrabhadra, Tāṇḍavēśvara, Pārvatī, Mōhinī, Vēṇugōpāla, Kāḷingamardana, Bhairava, etc. None of these sculptures is of any beauty or importance. Above the garbhagriha is a stone tower, square in plan, with bulls in the corners and a metal kalaśa on top.

Outer View of the Garbhagriha.

The basement described above continues to run around the temple. Above it is a row of pilasters surmounted by turrets of varying shapes. Most of these are Dravidian in form and have either the square-planned or the boat-shaped śikharas. On their bases are found a few minor sculptures like swans, Hanumān, etc. The entrance into the maṇṭapa has no porch, but steps are flanked by projecting basements which might have borne stone elephants. Directly above this entrance in the parapet is a niche containing a male goblin, rather realistically shaped.

The maṇṭapa is an open pavilion four aṅkanas long and three broad with a stone bench running around it except at the three entrances which give admission to it on the east, south and north. At its western end are two towered niches containing Gaṇapati and Mahishāsūramardinī.

Outer View of the Mantapa.

There are six large and 12 small pillars in the maṇṭapa. Some of the smaller ones which stand on the benches have on their outer faces lion brackets. The larger ones are of the 16-sided type with cubical mouldings. The ceilings are all plain except for the central one bearing nine paḍmas.

The navaraṅga doorway which has Śaiva dvārapālas on the jambs and Gaṇapati on the lintel is comparatively plain and leads to a small hall or navaraṅga whose roof is borne upon two 16-sided fluted pillars. From this hall extends a narrow pradakṣhiṇā, the eastern entrance to which is closed up and converted into a room. In the navaraṅga is a bull with conventionalised dewlap. Just in front of the bull on the floor is a relievo bhakta-vigraha of some nāyak whose

Navaranga and Pradakshina.

name is uncertain. Two bronze images, of Śiva (abhaya, khadga, deer, dāna) and two-handed Pārvatī, are kept in the navaraṅga.

The garbhagriha is entered by a small plain doorway with Rāmēśvara on the lintel (standing Śiva: abhaya, padma, deer, dāna). It contains a polished liṅga, about 2½ feet high.

Garbhagriha.

VĪRABHADRA TEMPLE.

The Vīrabhadra temple is nearly similar in form to the Rāmēśvara temple, the main difference being that the navaraṅga has in its centre a depressed pātālāṅkaṇa.

General Description.

It looks very probable that the Vīrabhadra temple was built by one of the Bhadrappa Nāyakas of the Keḷadi dynasty. On the assumption that the Rāmēśvara temple was built by Chaudappa about 1512 A. D. we are led to infer

History.

that his brother Bhadrappa Nāyaka might have put up the Vīrabhadra temple. Since one of the ceilings of this temple contains a gaṇḍabhērūṇḍa bird very prominently, the crest particularly of Achyutarāya, this temple might have been built between 1530 and 1540 when Bhadrappa and Achyutarāya were both living. The difference of a generation between the Rāmēśvara and Vīrabhadra temples is also quite likely.

The garbhagriha of the Vīrabhadra temple is very similar to that of the Rāmēśvara temple except that the basement has a larger number

Outer View of the Garbhagriha.

of small relief sculptures and the wall has a few more pilasters. The most interesting of the sculptures of the outer wall is the relief image on the west wall. It is popularly pointed out as Vāstupurusha (Pl. XIV, 3). He is a fat figure with two elephantine legs and tail and his hands are shaped like elephant trunks. His face is that of a lion with a longish beard and his belly is covered with scales. To the right is a boy with lifted hands seated between a man playing on a vīṇā and a woman offering him a toy. On his left stands Mōhinī with a mirror dressing her hair while Bhaṣmāsura dances near her. To the right of the panel is shown in relief a measuring rod, 36 inches long, divided into lengths of 8 inches, 4 inches, etc. Outside the Vāstupurusha group are eight small panels containing obscene and other figures. The tower is a little shorter than its neighbour.

Here also there is a successful imitation of the basement and railings of the Rāmēśvara temple. The chief difference consists in the

Outer View of the Mantapa.

larger number of small sculptures and the eastern porch which is the only one of its kind in the temple. The

porch has sixteen-sided fluted pillars with cubical mouldings, rounded imitation Hoysala railings and a padma ceiling.

As already mentioned, the larger part of the navaraṅga is a low pātālāṅkana around which is a stone platform corresponding in level to

The Navaranga.

the floor of the neighbouring navaraṅga. The wide space of the nave which is about 14 feet and its greater height give it a better appearance. On its north is the outer face of the railing of the Rāmēśvara temple bearing turreted pilasters and niches. The opposite railing on the east is also similarly sculptured on the inside; and the north-west corner is pierced by a narrow passage leading to the space between the two garbhagrihas. Against the west wall of the navaraṅga are found two large images of Dakshabrahma—human body with goat head, a kamaṇḍalu on the right and a mace (?) on the left—and Narasimha (5 feet), both standing with folded hands.

There are eight pillars in the maṇṭapa, six of which are square in plan with lion brackets, the other two being fluted sixteen-sided ones

Pillars.

with subsidiary pilasters. Some of the faces of the pillars contain interesting sculptures; among these may be noticed: (1) a swan with elephant face; (2) a yōgi on whom a tree is growing, the group being surrounded by six monkeys in worshipful attitudes; (3) a towered canopy under which is seated on a bench a bearded chief (Pl. XIV, 2) holding up a flower and wearing a low ribbed conical cap, *uttariya* and *dhōti*, and supported by a long-coated attendant on either side. It is possible that this is the representation of the builder of this temple, perhaps Bhadrappa Nāyaka.

The ceilings of the maṇṭapa which are twelve in number are tastefully designed and skilfully executed. They consist of padmas or

Ceilings.

ornamentally twisted bands, set in circles in the outer ring. The central ceiling consists of a large slab with ten panels containing Sūrya, surrounded by the other Grahas. Among these are deities riding on—(1) deer (Chandra), (2) elephant, (3) lion, (4) a flower (5) vyāla, (6) a hill, (7) man, (8) bull. The sun is surrounded by radiant rays and is driving in a chariot drawn by horses. On either side of the navagraha panel is another with five- or seven-hooded cobras whose coils form highly ornate designs.

The ceiling to the east of the central one has a large relief representation of Gaṇḍabhērūṇḍa or the two-headed eagle which is represented as flying bearing a tusker elephant in each of its two talons, while each of its two beaks holds by the snout a lion which in its turn is trampling on a trumpeting elephant; the group is exactly like that appearing on some of the varāhas of Achyutarāya and is much grander than the simple double-headed eagle adopted for the Mysore crest after 1881 A. D.



PLATE XIV.

1. A CEILING (p. 49).



2. RELIEVO PORTRAIT OF A CHIEF (p. 48).



3. VASTU PURUSA (p. 47).

The doorway whose jambs are supported by fine Dravidian pilasters borne on bases ornamented with elephants and lions, has Gaṇeśa on the lintel and a canopy surmounted by five towers above. **Navaranga and Pradakshina.** The navaraṅga is narrow and small and has a continuation in the pradakṣiṇā. The ceiling of the navaraṅga has, however, a beautiful lotus (Pl. XIV, 1) with more than 250 petals.

The garbhagriha is a plain commonplace room containing a small image of **Garbhagriha.** Virabhadra which has nothing remarkable about it.

Opposite to the eastern porch of the Virabhadra temple stands a large pillar of about 25 feet which according to the inscription was constructed in Śaka 1603 or 1681 A.D. As usual, from bottom to top it progresses from a square through an octagon and a sixteen-sided shaft to a circular wheel, above which is the abacus bearing under a small stone canopy a bull. On the four lower panels of the pillar are the following figures:—

West	....	....	Gaṇeśa with a royal party of five persons below the pedestal (a lady with her son and two female and male attendants, evidently the person who set up the pillar).
South	....	....	Śiva and Nandi.
East	....	....	Pārvatī.
North	....	....	Bhairava.

PĀRVATĪ TEMPLE.

This is a small building with the old back portion of stone and the front modern portion of brick. On the west wall is carved an Umāmahēśvara group. The stone portions consist of a garbhagriha containing a two-handed image of Pārvatī surrounded by a pradakṣiṇā. On the east stone wall which forms the western boundary of the modern maṇṭapa, there are a number of well carved panels consisting of Bhairava, Shaṇmukha, Gaṇeśa, Śiva dancing on Andhakāśura with Nandikēśa beating time on mṛdaṅga. Above this row are carved smaller sculptures among which are puruṣaṃṛiga worshipping a liṅga, saint Kaṇṇappa, Gajalakṣmī and a warrior and lady conversing.

The front maṇṭapa is, on the inside, a finely carved wood-work with a large number of wood carvings among which are the eight Dikpālakas and other deities.

Courtyard.—In the compound are now found a Hanumān, two sets of Saptamātrikas, two viragals, one of which has an inscription, and a number of stray sculptures.

HARIHAR.

HARIHARĒŚVARA TEMPLE.

Situation. Near the bridge across the Tungabhadra which connects Mysore with the Bombay Presidency, about 50 yards from the river bank stands the temple of Harihara with its minor shrines and appurtenances.

General Description. The compound of the temple is entered by a mahādvāra but instead of the old compound wall there is a ring of houses irregularly built and making the whole view ugly. In the centre of the yard is the temple with a brick tower, the rest of the building being of soapstone. It has a garbhagriha, a sukhanāsi, a navaraṅga with three doors, the north and south ones having porches. To the east of the navaraṅga extends a large mukhamanṭapa which has five entrances. This pillared hall is in the shape of a square with each angle having two indentations. It resembles in size and height the Kaiṭabhēśvara temple which is slightly smaller. To the north of this manṭapa is the old Lakṣmī temple and local people state that there was on the south a corresponding temple of Pārvatī; but no trace of the latter is seen. On the south, however, there is a mahādvāra and it is said that there was another on the north corresponding to it. A number of smaller shrines are found around the temple.

History. A close study of the inscriptions found in the neighbourhood, more than 60 in number, shows that the god Hariharēśvara was in existence about 1100 A.D. What exactly the temple was like, it is not possible to state now. But several Pāṇḍya rulers of Uchchaṅgi like Vīra Pāṇḍya and Vijaya Pāṇḍya, the Kalachurya Bijjala, the Hoysaḷas, the Yādava Kanhara and the Vijayanagar emperors have given endowments to the temple and the Brahmans of the place. An inscription of 1124 A.D. mentions that Permadi (perhaps an officer under Jayasinha) built a temple which was not successful. So, Pōlālva Daṇḍanāyaka, an officer under Narasinha II Ballāḷa, rebuilt the whole temple and provided it with 115 golden kalaśas. Emperor Narasinha endowed the temple with grants for its upkeep. About 1268 A.D. Sōmanātha, another Hoysaḷa officer, built the mahādvāra with several stories and golden kalaśas. He takes the opportunity to describe the temple of Sōmanāthapura which he constructed. It is said that the Harihara temple suffered much under the Moslems and that the main image was mutilated. For some time, a smaller image was being worshipped. More recently, probably in the Mahratta time, fragments of the original image were found and joined together and the image was installed in its proper place.

The main temple has a square garbhagṛiha, with projections for the niches.

Main Temple. Back View. To its east is the square navaraṅga. Of its walls the original upper portion is all damaged and rebuilt of brick. Additional shrines are built on the south-west and north.

Basement. There must have been formerly a stone platform on which the temple was constructed. Portions of it are now just visible above ground. The basement which has five rows of cornices has the upper ones unworked, while below are two friezes, one of a creeper scroll with flying gods in the convolutions and another of swans.

Wall. On the wall are small niches on the south-west and north. These are now empty. The rest of the wall is ornamented with a long row of turreted canopies, under each of which is a small figure like Gaṇeśa, Gāyatrī and so on. These figures are small and unobtrusive.

The cornice is only about a foot broad with a deeper "S" form than usual. It is doubtful if the temple, as originally built, had a stone tower. But the original tower, whether of brick or of stone, has disappeared and has now given place to a brick and mortar structure of the Pāllegār period with pointed arches and stucco figures adorning it and a roundish śikhara on top.

South and North Porches. The south porch is a structure of one añkapa which, owing to the length of its beams and the width of its eaves, is quite large. It has a stone bench running on both sides with round bell-shaped pillars supporting the roof. The basement is ornamented very much like that of the mukhamanṭapa and the ceiling has nine padmas. The north porch is exactly similar to the south one, but has two entrances on the west and east while to its north is a shrine of Kālabhairava with a fine Hoysala doorway bearing an inscription on its lintel.

As already described, this is a large and comparatively high-pillared pavilion with an indented square plan. The basement has a frieze of creeper scrolls below with flying gods as on the garbhagṛiha, but above it, as at Bēlūr and Halebīḍ, is a row of elephants and horses ridden by soldiers with, here and there, a camel. Above these friezes is found a row of pilasters with curvilinear step-pyramids above them. In the spaces between the pilasters are smallish images of gods and goddesses. Between the towers are rearing lions. Above the turrets there is a slanting railing with round double pilasters and figures of gods, musicians and dancers in the interspaces. Indecent figures are comparatively rare. The upper edge of the railing has a narrow scroll frieze.

The eaves of the maṇṭapa as also of the porches project about four feet broad from the beam and have on the under-surface imitations

Front Mantapa. The top. of wooden beams and rafters decorated with small flowers. Above the eaves is a parapet most of which is unworked.

But where it is worked it has a row mostly containing lions fighting Śaḷa or slaying elephants. Above them is a row of kīrtimukhas tastefully worked in a few instances but mostly bereft of the main figures.

The inner aspect of the mukhamanṭapa is roomy and inviting. It has more than 60 pillars, every one of which is of the lathe-turned bell-shaped type. But since the girth is large, the mouldings have a squattish appearance and they are inferior in design to the fine polished pillars of Kubaṭūr.

Ceilings. All the ceilings except the central one are flat and divided into squares containing padmas. The navaraṅga ceiling appears to have originally had Harihara surrounded by the Dikpālakas. All these figures have now disappeared.

The doorways of the navaraṅga are large and finely ornamented with pilasters and about a dozen vertical bands of floral and scroll work rising up above them. The lintel has a Gaḷalakṣmī flanked by lotus buds. And on the architrave there are five turrets.

The south and north doorways are similar to the front one but are encrusted with whitewash.

The navaraṅga is a hall about 25 feet square with four bell-shaped well ornamented pillars. The flat central ceiling has the Dikpālakas around it, while the Harihara figure which occupied the centre is now housed in a separate building to the north-west of the main temple. In the west wall of the navaraṅga, there are two plain niches which are now empty. Originally, they might have contained Gaṇapati and Mahishāsuramardinī.

The sukhanāsi doorway (Pl. XV, 1) which is flanked by dvārapālas and by Śiva on the right and Kēśava on the left has perforated screens of a simple floral design on either side. There is nothing remarkable about the sukhanāsi. The garbhagriha doorway is also comparatively plain and appears to have been left unfinished; its lintel and the spaces meant for the sculptured band are empty.

In the garbhagriha stands the image of Harihara (Pl. XV, 2) which is a little larger than life size. It wears a makuṭa showing jaṭā on the right side and kirīṭa on the left. Its hands are thus disposed: abhaya, triśūla, saṁhāra chakra and śaṅkha. The two back hands are supported on low pillars each of which has a shortish and broadish figure of a consort in relief. The ankles and feet

Garbhagriha : Main Image.

of the image which are perhaps damaged are imbedded in a low pīṭha and thus made invisible. Except for the face which has a realistic appearance, the figure and its limbs are badly proportioned and finished. There is no tōraṇa over the image as is usual in Chālukya and Hoysala sculptures. It is probable that the head hails from Chālukyan times and is provided with a body made in the Pāllegār period.

LAKSHMIDĒVI TEMPLE.

This is a smaller temple built at about the same time as the larger one. It has on its railings similar turreted pilasters but flowers take the place of sculptured figures. The mukhamanṭapa which is shaped like an indented square has four bell-shaped central pillars, while the pillars on the side benches have 16-sided flutes. The ceilings have similar padmas, only the central one having a dome with a design similar to that at Kubatūr. In the west wall of the manṭapa there are two niches, the original images of which are lost. A plain doorway with two simple perforated screens opens into a small garbhagriha whose original Lakshmī image has been lost and has been substituted with a marble Mahishāsūramardini by an officer of the Peshwas. The tower, like that of the main temple, is a brick structure of recent times.

The eastern mahādvāra which was constructed by Sōmanātha with five stories has lost its tower and is now a mere manṭapa with round and fluted pillars. Mahādvāras similar to this exist to the south and north of the temple and the northern one has been constructed into a store house.

On either side of the eastern mahādvāra inside the compound is a dīpastambha column made up of scores of layers of stone slabs. The bottom is large and eight-sided and the pillar tapers gradually till the top. A number of brackets curl up from all sides of the pillar and on them are incense oil cans for the lamps. They remind us strongly of similar structures in Maharashtra and are probably the contribution of the Yādavas or the Mahrattas.

The Kālabhairava shrine which is attached to the north porch of the main temple was robbed of its original image. The Sanna Hariharēśvara shrine, in building which a small Hoysala doorway and pillars have been used, contains a small image of Harihara which is said to have been removed from the central panel of the navaraṅga.

The Badabandēśvara was a large liṅga probably rescued from some ruined temple. It is now housed in a recent structure built close to the north-west of the main garbhagriha. The sooner this structure is removed the better it would be for the beauty of the old building.

ANEKONDA.

ĪŚVARA TEMPLE.

A mile to the north-east of the Davangere railway station on the Jagalur road lies the little village of Ānekoṇḍa to the south-west of which is an old town site. Occasionally, Gajapati varāhas are picked up here, especially round about Basaramma's temple on the high ground. The old town appears to have had much prosperity during the Gaṅga, Uchchaṅgi Pāṇḍya, and Hoysaḷa days as can be seen from the inscriptions found in the neighbourhood. In the centre of the present village, that is, to the north-east of the old site, is a small and ornate temple of soapstone with definitely Hoysaḷa workmanship. It is popularly called the Īśvara temple.

The temple which is now without a tower has a peculiar plan. It has a cell each on the west and north and an open porch on the east and south. The main cell has a small sukhanāsi attached to it. The navaraṅga of four pillars is continued without any separating walls in the eastern and southern porches of two squares each.

Hoysaḷa inscriptions of the 13th century and Pāṇḍya inscriptions of the middle of the 12th century mention an Īśvara temple at Ānekoṇḍa (could it be Ānehoṇḍa?) and the sculptural work and particularly the varied pillars and ceilings resemble those at Bēlūr. The temple appears to have been constructed sometime in the latter half of the 11th century A.D.¹

Since the ground at the back of the temple has risen and the damaged walls have been completely concealed by modern walls, the back view of the original temple is completely hidden. The towers have all disappeared. Only in the front of the temple is the old structure visible. Nothing of the old platform is seen but the front basement, though much damaged, is yet intact. It has the usual five cornices with a sculptured railing on top. Above a row of small kīrtimukhas runs a row of Yakshas seated between pilasters on which are borne square-planned turrets with intervening lions and scroll work. The railings have a scroll frieze at bottom and a floral band on top while their face is divided into panels by double pilasters, some of which are given an artificial incline outward in an attempt to exaggerate the inclination of the railing. In these panels are varied figures like those of dvārapālas, dancing Gaṇapati, ṛishis, soldiers, dancers and musicians, ladies in various poses, deer, Rati and Manmatha, bhētālas or goblins, makaradhvaja, and obscene figures. North side: Hunters and huntresses hunting deer and accom-

¹ Mr. R. Narasimhachar gives a date after 1100.

panied by hounds, ladies at toilet, Kumāra seated on peacock, etc. The caves are straight and broad and the parapets are all plain.

The mukhamantapa which is of two añkaṇas is a continuation of the navaraṅga of nine añkaṇas since there is no wall between them. (Pl. XIII, 3.) On the front side from the south cell to the north is a raised stone bench edged by the railing. At the back of the navaraṅga are two turreted niches. Their original images, probably Gaṇeśa and Mahishāsuraṃardini, have been lost and their places are now occupied by two smaller images of Sarasvatī, and a broken image is lying at the foot of oḍḍamūḍu liṅga kept in the north side of the compound. Imbedded in the south-east part of the navaraṅga bench is a fine stray relieve of Arjuna shooting arrows. Its original place was probably on the north-west railing.

The pillars of the Ānekoṇḍa temple show an interesting variety reminding us of the Bēlūr temple. The central pillars of the navaraṅga are of the round bell-shaped type ornamented with beaded work and scrolls. The base has on each face a finely designed tōraṇa set between turreted pilasters. Under each of the 16 tōraṇas is a sculptured figure. Some of these are, from the east clockwise: Bhairava, dancing Mōhinī, Sarasvatī, Kālī with goblins, Brahma, Rati and Maṃmatha, Viṣṇu (gaḍā, padma, śaṅkha, chakra), Mahishāsuraṃardini, Narasiṃha, dancing ladies, etc. Among the other pillars may be noticed several varieties: indented square-shaped, octagonal, 32-sided with flutings, 8-pointed star, 32-pointed star with alternate angles large, eight-petalled lotus. This last type has not been seen anywhere else. These pillars give the navaraṅga a very artistic look.

One of the two flat ceilings in the mukhamantapa has Indra on the Airāvata in the centre with heavenly musicians around. The eight outer ceilings of the navaraṅga are also flat having shallow padmas with the pendants bearing the respective Dikpālakas. The central ceiling which is much blackened by soot is well carved with Gaḍāsuraṃardana in the centre flanked by Viṣṇu and Brahma. In the panels below Śiva his goblins are accompanying his dance with music, and in the panels above are the 12 Ādityas. On the corner stones below this slab are the 11 Rudras riding on bulls and several groups: Yōgānaraṃsiṃha, dancing Mōhinī attended by Dakṣiṇāmūrti and an attendant, Mōhinī molested by monkey, Naṇḍikēśa blessing a hermit, Kōḍaṇḍarāma with Lakṣmaṇa and Haṇumān.

The doorway of the north cell is the best carved in the temple and has on the jambs two dvārapālas, above whom are bands of flowers and scrolls with heavenly musicians and gryphons. On the lintel is Gaḍalakṣmī. But the cell is empty.

North Cell.

The doorway of the west cell is plainer than the north one and has similarly two-handed dvārapālas; but above them is found a perforated screen of simple design and on the lintel Śiva

West Cell.

is standing between Brahma and Viṣṇu. A sukhānāsi and an ornamental doorway which is covered over with whitewash lead to the garbhagṛiha which has a middle-sized liṅga. Another liṅga is kept in the sukhānāsi.

To the south of the navaraṅga concealed by an earthen wall and covered by a rebuilt roof is the south porch. Its eastern railings and

South Porch.

ornamental pillars and beams are visible, but since its south entrance has been walled in and its western wall

has no railings, its original shape in this side is uncertain.

Opposite to the main shrine on the east is a modern shrine housing an old Nāṇḍi behind which is a small cell containing a mutilated image of Viṣṇu. The latter is of fine workmanship and $4\frac{1}{2}$ feet high wearing a kirīṭa and flanked by ḍrī and Bhū. It is encrusted with wax and its arms are broken. It is probably the image which was installed in the north shrine of the temple.

The temple has been recently provided with a compound wall and its leaking roof pointed with cement. When funds permit, the modern walls and structures which are hiding the main temple may be removed except where they are necessary

Conservation.

to support the roof. The sculptures which are encrusted with soot, wax and linewash may be scraped and cleared. The Viṣṇu image may be restored to the north cell.

TALGUNDA.

THE PRAṆAVĒŚVARA TEMPLE.

In front of the Praṇavēśvara temple at Talgunda is the famous pillar inscription set up by Śāntivarṇa Kādamba about 400 A. D. On the jambs of the garbhagṛiha doorway are carved inscriptions of Prabhāvatī, queen of Mṛigēśavarṇa, and of Ravivarṇa. Since it is mentioned in the inscription that the liṅga inside the temple was worshipped by the Śātakarṇis, the liṅga must have been in existence in about 200 A. D.

The garbhagṛiha housing the liṅga must have been in existence when the door-frame was put in, that is, about 400 A. D. Thus, this portion of the building is perhaps one of the oldest of datable structural monuments in the Deccan, older than the Durgā temple of Aihole and even the rock-cut temples of Māmāllapuram.

It is a square building with the outer walls perfectly plain and the inner walls plain also except for a right-angled pilaster in the middle of each and a half pilaster at the corner and a cornice about nine inches broad projecting from the north-west corner of the room. The roof is composed of three squares made up of slabs placed cornerwise with a flat slab above ornamented with a shallow padma, about 2 inches deep. On a slab of the north wall is a similar padma carved without the petals. The room is about 14 feet square inside. The top slab of the doorway has on the inside two supporting pillars of soapstone roughly designed with cubical mouldings, one with octagonal shaft and the other with 16-sided shaft having potshaped mouldings on top. It is doubtful if these pillars are of the early Kadamba period. In front of these pillars is the door-frame with a Gaṇeśa on the lintel and a band of large flowers only ornamenting the jambs. Since Prabhāvatī's inscription is found on the lower part of these jambs, they are definitely of the Kadamba period.

In the garbhagṛiha there was, until two years ago, a very large pāṇi-pīṭha, broad and high, from which arose the large round-headed liṅga of Praṇavēśvara, about 18 inches in diameter and rising about 3 feet above the pīṭha. The pīṭha was broken two years ago and its pieces are scattered about. It was square in shape with the angles having quadruple indentations. The outlet for water or the end of the yōnī projects about 2½ feet.

Such was the original temple to which another aṅkaṇa was added in front. This is also square in form. Since a slab containing the inscription of Bijjala Kalachurya has been cut lengthwise into two and used for the roof of this part, its date must be later than 1200 A. D. It is in a ruined condition, and of its Chālukyan door-frame, only one jamb is standing.

Being one of the oldest buildings in the State, it fully deserves to be restored.

Conservation. Since the front aṅkaṇa is ruined and historically not important, the older aṅkaṇa may be restored by careful preservation while the front aṅkaṇa is removed. The broken pāṇi-pīṭha may be reset, if need be, with iron clamps and the liṅga restored to its position.

NANDI.

Nandi with its famous hill fort and the fine temples of Nandīśvara (Pl. XVII, 1) is a place of great interest in the Chikballapur Taluk. Brief notes about it have already appeared in the previous reports of this office and elsewhere. A detailed study has now been made of all the points of interest including the architecture of the temples. A guide map has been prepared for the use of visitors and is now published for the first time. The points of interest are numbered hereunder as on the map on plate XVI.

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POINTS OF INTEREST.

On the north and west of the hill we meet with two lines of fortifications of which the upper one appears to have been an old Hindu

1. Tipu's Lodge. construction of the Pāllegār days as can be seen from the Hindu gateway whose jambs and lintel are ornamented with creeper scroll and rope designs and on whose side is engraved in outline the figure of a devotee. Just above this gate, Tipu got constructed a small building (Pl. XVIII, 1) whose ornamental parapet and pointed arches show unmistakable signs of Moslem design. Tipu used to spend his summers often here while his army was stationed at Sultanpet at the foot of the hill. This building is now used for housing the Supervisor's Office and the Post Office on the first floor and the Hospital and the Police Outpost on the ground floor.

Just opposite to this building on the inside are two vīragals or memorial stones of warriors of the Pāllegār days. Closeby is a fine stone-built well.

A guard room on the north fortwall is used as a provision store during the summer season. From the ramparts nearby can be obtained a fine view of the northern valley. On the other side of the latter is a hill with a cliff, about 700 ft. high. This is called Hyder's Drop, and a cave at its foot is said to have been used by Hyder as a prison for confining European and other soldiers captured in his wars.

The Amṛitā Sarōvara or "Lake of Nectar" (Pl. XVIII, 2) is the main source of water supply on the hill. It is a fine, large, stone-built

3. Amrita Sarovara. pond about 200' square at the top. Its sides are all built up of stone slabs which form several series of steps. It is said that all the four series meet at a point at the bottom where a shrine is believed to be existing. The work appears to be of about the 18th century, i.e., of the days of the Āvati chiefs or of Hyder. A small building to its north is used as a kitchen by stray visitors.

About 50 yards away and almost by the side of the Amrita Sarōvara lies a brick and mortar platform under a Nēraḷe (*Jamboo*) tree which

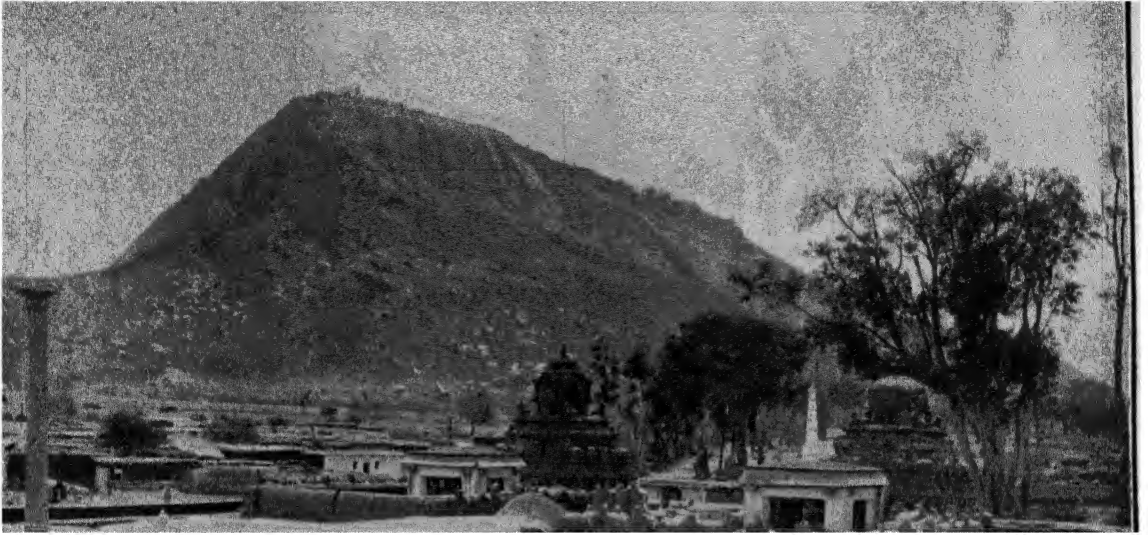
4. Chabootra. is pointed out as Tipu's Idga or prayer platform.

To the east of the Amṛitā Sarōvara is a nursery of plants well looked after by

5. Nursery. the Horticultural Department of the Mysore Government.

Just to the east of the nursery and on the way from Tipu's Palace to Glentilt in the depth of the glen extends the orchard of varied fruit

6. Cuppage Orchard. trees planted by Colonel Cuppage when the British army was in occupation of the place between 1799-1808. It is still in a flourishing condition. A winding and shady walk leads from the orchard out of the glen to the Glentilt bungalow.



1. NANDI HILL WITH THE BHOGANANDISVARA TEMPLE IN THE FOREGROUND (p. 57).



2. BHOGANANDISVARA TEMPLE, NANDI: KALYANAMANTAPA (p. 67).

A few yards to the south-west of the orchard is found the Kokkare Done, a small rocky pool which is said to have been the favourite haunt of storks. It has a natural spring called Antara-Gaṅge.

7. Kokkare Done.

In the central projection of the hill, about a hundred yards to the west-south-west of Glentilt, lies the solitary stone tomb of Sophia

8. Mrs. Garrett's Tomb.

Garrett, wife of Mr. John Garrett, Director of Public Instruction in Mysore, the lady having died on the hill in 1867.

9. Glentilt Bungalow.*

10. Badminton Court. To the north of the Glentilt is the badminton court.

11. Sir Mark Cubbon's Bungalow.*

12. Tennis Court. A tennis court adjoins the above building on the east.

13. Oaklands.*

To the north of the terrace about 50ft. lower down runs the fortification line at one corner of which on a bastion a small terraced room has been constructed. Some years ago it was used as a living room for visitors but it is not in use now.

14. Corner Bastion.

At exactly the north-east corner of the fort line, there is a small gateway which leads out to an old pathway leading down the hill.

15. Kudure Metlu. The pathway is now ruined in many places and overgrown with *lantana* in others so that it is not possible to use it.

The fact that it is called Kudure Metlu shows that horses were being led up the hill by this path. It is said to have been in use even in Tipu's days, his favourite horse being led up to the hill every summer for the Sultan's use.

About 50 yards to the east of Oaklands, there is a well with a spring just inside the fortwall. From it is said to originate the Pālār river.

16. Source of the Palar. The continuity of the stream is however difficult to trace on the side of the hill, and all traces of it are lost for several miles. A small shrine with a bull in it faces the well on the west.

A hundred yards to the south-east of this well, on the projecting nose of the hill there is a cave under a huge boulder. Inside the cave

17. Ascetic's Cave. on the roof are several inscribed drawings which are not important. Near them, however, is engraved a three-line inscription in old Kannaḍa characters of about 800 A.D.¹

The cave appears to have been used as a dwelling place by recluses, a thousand years ago. One of the walls has in very low relief a cow represented as milching

* Points of interest with an asterisk mark are described in the Guide Book to Nandi.

¹ Ep. Car. X, Ch. 35.

on a *linga*. It looks as if in the Gaṅga days Jaina monks lived here. Later on, in the Chōḷa period a Śaiva ascetic occupied it.

Near the cave stands a large pavilion (Pl. XVIII, 3) supported by plain door frames and cylindrical pillars resembling those of the Bhōganaṇḍi

18. Nellikai Basavaṇṇa. shrine. Under it reclines a large monolithic bull about 10' long and 6' high which, though neither beautiful nor finely finished, resembles in workmanship the Chōḷa Bull in the Bhōganaṇḍīśvara temple. It appears to date from the Chōḷa times. The bull is called Nellikāyi Basavaṇṇa either because there is the *Nelli* tree in front of him or by way of joke at its hugeness as in the case of *Kaḍaḷe-kāḷu* Gaṇeśa or *Sāsare-kāḷu* Gaṇeśa in Vijayanagar.

Behind Nellikāyi Basavaṇṇa rises a rock near the top of which is a powder magazine of Tipu's days. About 50 yards to the south-east there is a *Nērale* tree under which some angular stones are worshipped as Muniśvara, especially by the menials on the hill.

From this point we can see the winding course of the bridle path which leads up the hill from the Bangalore End Motor shed and the Kuḍuvatti village near it.

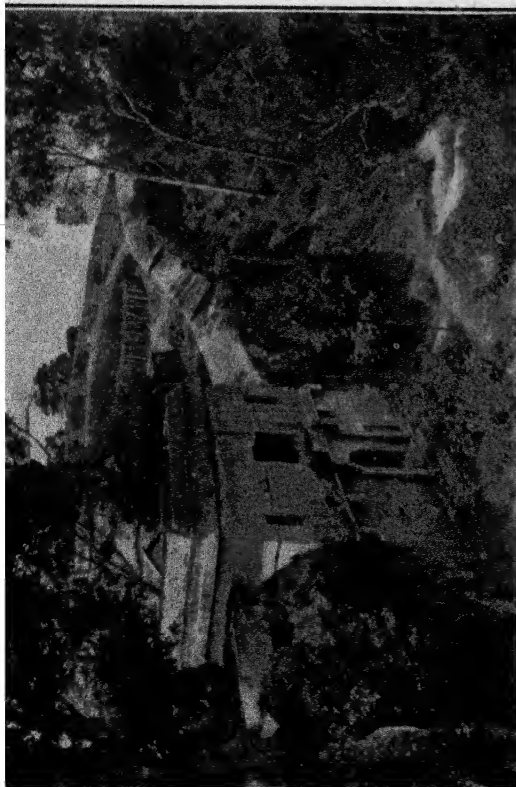
An old maṇṭapa converted into a number of rooms affords shelter to the

20. Ruined Mantapa. pilgrims who visit the hill during the Śivarātri season.

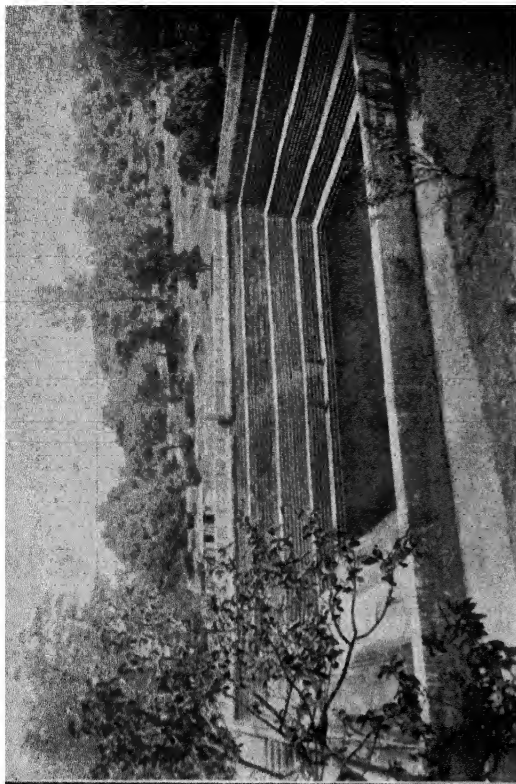
The Yōganaṇḍi temple is the oldest of the existing buildings on the hill. It has now two shrines connected by two corridors, the courtyard

21. Yoganandi Temple. being enclosed in a cloistered prākāra. Most of the building including the Dēvī shrine on the west was evidently constructed in the Vijayanagar days. The Dēvī shrine has a small garbhagriha, a tiny sukhānāsi and a navaraṅga of four pillars. The goddess is small and of dark-brown stone. There is nothing noteworthy about this shrine or the hall adjoining it; but the one close on the left of the Yōganaṇḍi shrine contains four fine pillars with 16-sided shafts, pendent mango capitals and cubical mouldings bearing varied sculptures of a character similar to those of the Bhōganaṇḍi mukhamanṭapa. There is reason to think that this hall was originally open on the east and west because finely sculptured railings are visible on both these sides.

The oldest part of the building is, of course, the Yōganaṇḍi shrine which has a garbhagriha, a sukhānāsi and a four-pillared navaraṅga (of about 25 feet square). The latter has four round cylindrical granite pillars resembling those in the Nellikāyi Basavaṇṇa pavilion and in the Bull maṇṭapas of the Bhōganaṇḍi temple. The pilasters in the wall are squāttish and plain ones of the type found in the Bhōganaṇḍi navaraṅga. The central ceiling which is flat has nine sculptured squares and bears the figures of Umā and Mahēśvara seated in sukhāsana, surrounded by the eight Dikpālakas. The work is definitely inferior to that found in the corresponding ceiling in the Bhōganaṇḍi shrine and appears to belong to a later date. The conical



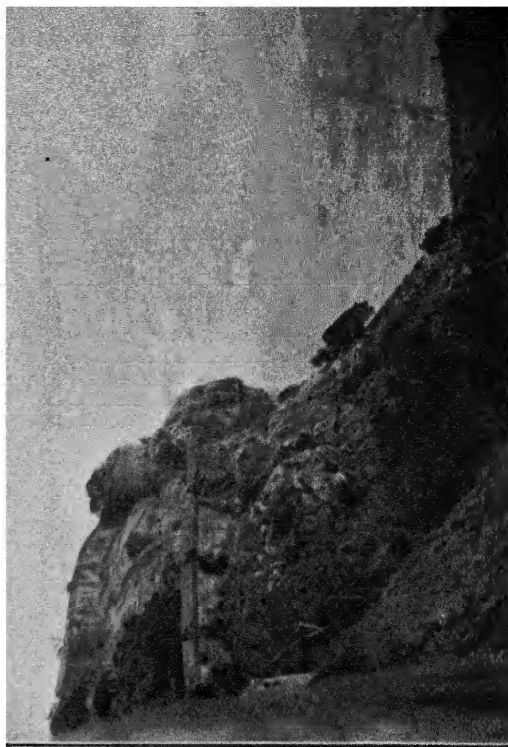
1. TIPU'S LODGE. (p. 58).



2. AMRUTASAROVARA (p. 56).



3. PAVILION OF NELLIKAI BASAVANNA (p. 60).



4. WELLINGTON'S NOSE (p. 63).

stepped *kiriṭas*, the feminine breastbands and conventionally folded sarees, the shortish bodies of both men and animals and the general want of grace and beauty in the sculptures and the design of the pillars and pilasters compel us to describe it as a third rate Chōḷa work. They might after all be an imitation. In the *navaraṅga* are now kept a large number of images among whom the following may be noticed commencing from the south and proceeding clockwise:—

1. Bhairavī.
2. Nandi-bull.
3. Śūla Brahma : two heroes holding daggers and *liṅgas* are stuck up on two pikes.
4. Sūrya with seven horses on a pedestal. The figure is good.
5. Sūrya without horses.
6. A seated man, perhaps not *Dakṣiṇāmūrti*, since the *yajñōpavīta* is not visible.
7. Gaṇēśa.
8. Bhairava.
9. A large Nāṇḍi facing the *Liṅga*.
10. Metallic *dvārapālas*, each about four feet high, of the late Vijayanagar period.
11. A smaller metallic Nāṇḍi.
12. A *Liṅga*.
13. Another small *Liṅga*.
14. Chaṇḍikēśvara.

The finest piece of art in the temple is the *sukhanāsi* doorway. (Pl. XIX, 4.) It appears to be made of pieces cast in bronze in imitation of wood work. The metal work which is beautiful appears to belong to the Vijayanagar days. It is finely designed, the jambs and the lintels bearing about one dozen sculptured bands among which can be named floral bands, creeper scroll, strings of *rudrāksha* beads, flying and singing birds and flowers, ring chains and a band of canopies under which female attendants and musicians stand. In the lower parts of the jambs are two sets of small Śaiva *dvārapālas* and *Yakshas*. On the lintel over which spreads a fine canopy were originally figures some of which have now been lost. The few that remain, particularly those of ladies, show that the work was of good quality. The brackets under the canopies show riders on rearing lions and horses. The whole is a fine piece of metal work about half an inch in thickness and well worthy of preservation.

The shrines and the *garbhagṛiha* have nothing remarkable in them. The reddish brown *Liṅga* is a small one appearing only about 4" above the *pīṭha*. In the *garbhagṛiha* are also kept some metallic images among whom are a *Sadāśiva* and a *Dēvī*. The floor of the *navaraṅga* is full of votive reliefs and Kannada inscriptions descriptive of them. Among these may be noticed *Gaṇḍaragūḷi* *Bhadrappa Nāyaka*, the *Āvati* chief. The south *navaraṅga* doorway has dancing

and drumming figures similar to the Bhōganāṇḍi and Aruṇāchala navaraṅga doorways. From the inscription E. C. X, Cb. 31, it is learnt that all these belong to about the Mahratta days—C. 1700 A. D.

There is nothing remarkable in the outer view of the temple, the walls being plain except for the usual simple pilasters. The only thing which indicates any antiquity is the octagonal cornice of the basement. The tower as it now stands upon the garbhagriha is one of brick and mortar and does not appear to be of much antiquity. On the whole, this Yōganāṇḍi temple may be described as a very plain structure with its oldest parts coming down from the Chōla times. The prākāra has two gateways, one on the north and the other on the south, neither of which has a tower above it. But on the east where there is no doorway there is a small brick tower of the late Vijayanagar days.

A small doorway in the south compound wall of the temple leads to a fine stone-built pond in the midst of which is a rock-cut pool about 20' × 15'.

A steep descent of about 100' over the face of the rocks to the south-west of the Yōganāṇḍi temple leads us to a spot called Śaunaka
22. Saunaka Tirtha. Tīrtha where originally existed a well of that name. It is also sometimes called Śramaṇa Tīrtha. It is now completely silted up. The face of the rock closeby has a space prepared for receiving an inscription. It is not clear whether an inscription existed and was etched off or none was inscribed at all. The descent is very risky and is possible only for agile young people with strong nerves.

23. Sankey's Lodge.*

To the north-west of the Yōganāṇḍi shrine there is a small Hanumān temple of Vijayanagar workmanship. There is nothing else of

24. Hanuman Temple. importance. In front of it there are a number of votive inscriptions in Kannaḍa with relievo figures. Most of them belong to the late Vijayanagar period. One of the most conspicuous of them is a large lion with the face of an elephant, known as Vyāla or Yāli.

Opposite to the Hanumān temple on the south, facing the Yōganāṇḍi shrine stands a small Nāṇḍi maṭṭapa.

Directly to the west of the Hanumān temple and about a 100 yards to the south

25. Narasappa's Pond. of Mrs. Garrett's tomb is found a rocky pool known as Narasappana Kuṇṭe.

A pathway by its side leads to the west of the hill where at the south-west corner exists a precipice nearly one thousand feet deep

26. Tipu's Drop. known as 'Tipu's Drop'. It is said that Tipu Sultan used to get his prisoners who were condemned to death to be thrown down the precipice.

The rock here projects into space and has very curiously the shape of a human head with closed eyes and a long aquiline nose.

27. Wellington's Nose. European officers who had seen the Duke of Wellington named it as 'Wellington's Nose'. (Pl. XVIII, 4.) It is a very interesting sight. .

Directly on the west of the hill in the bay between the two fortwalls, there is a natural pool in which the river Arkāvati is said to take its origin.

28. Source of the Arkavati.

About 30 yards away to the north-west from the source of the Arkāvati the outer fortwall is pierced by a small sally port which is about four feet high and two feet wide. On its outside are the ruins of a landing and a flight of stone steps which formerly led down from the hill through a steep and secret passage.

29. Secret Sally Port.

From a neighbouring bastion the fortwall and bastion overlooking Tipu's Drop can be seen.

30. Bastion.

In the middle of the western fort-line projects a promontory, the bastion of which has collapsed. This is pointed out as the breach created by the British while taking the fort. Through it they entered and occupied Nandidurg. The hill is practically inaccessible except in this corner. So, two lines of fortifications had been put up here and Tipu's commandant Latif-Ali-Beg and the Mysore troops put up a spirited defence using their guns with effect and hurling huge masses of rock. The British dragged up their guns with difficulty and after three weeks made two breaches in the walls. On October 19, 1791 the assault was delivered and the fort was taken after a sharp struggle.

31. The Breach.

Just by its side is found the entrance of the Bridle path into the fortress. From the military point of view it is worthy of note that the fort-wall here, as in the western fortwall of Seringapatam, is of brick and not of stone. It was thus more easily breached by the British batteries. It is possible that the tactical experience gained by the British army here was applied by them at the last siege of Seringapatam. The small kiln-burnt bricks and the wonderful binding strength of the mortar have evoked the admiration of modern engineers.

32. Bridle Path.

33. Powder Magazine of Tipu's days.

Near the north-west corner on the walls of the brick battlement, in the mortar covering can be seen the footprints of a large dog.

34. Footprints of Tipu's Dog. Since the impression was left when the mortar was wet and this could only have been when the battlement was

under construction in Tipu's days, the popular tradition that it was left by Tipu's hound is possibly true.

Exactly at the north-west corner of the inner fortification a small two-storeyed building is built over a small gateway. The inside

35. Tipu's Zenana. of the building has pointed arches and it is known as Tipu's Zenana. Here that ruler used to house the ladies of his family during the summer. The building was used by the Sheristedar during Cubbon's days and is now the property of the family of Mr. Manikyavelu Mudaliyar of Bangalore. This is the only private building on the hill, all else being government property.

36. Cattle-Shed.

Below Tipu's Zenana a gateway leads out of the second fortification to what looks like an enclosure protected by a third fort-line.

37. Fortification. The western gate, which also appears to have been originally of Pāllegār times, has a creeper scroll band on the jambs.

38. Brown's Lodge.*

39. Supervisor's House. This is situated close to Brown's Lodge on its north.

A flight of about 1,775 steps leads down from Tipu's Lodge to Sultanpet. It is steep in several places and is generally used by the

40. Steps from Sultanpet. menials and by such visitors as desire to go on foot to visit the Nandi town and temple. The steps bear in many places votive inscriptions in Kannaḍa, Telugu and Nāgarī.

The path passes under three stone gateways and by the side of a roughly carved bull and relievos of Gaṇēśa and Hanumān. Somewhere about the 700th step from the foot of the hill is pointed out a ledge of rock called Bāṇantammaṇa Baṇḍe or puerperal rock on which a pregnant woman is said to have given birth to a child. The local people hold it in great reverence.

Approximately at the level of about 1,400 steps up the hill and facing north there is a large boulder under which overhangs a wide cave

41. Virabhadra Temple. about 40' long, 30' broad and 7' high. It is divided into two chambers and the inner one contains a dark stone image of Virabhadra about 4' high. The image and its arch are

of one stone and the workmanship appears to be an imitation of Hoysaḷa work and probably belongs to the 14th century. The god stands holding in his four hands a sword, an arrow, a bow and a shield. A small ram-headed figure of Dakṣha Brahma stands to his right. The group is quite a good one. The garbhagriha

doorway is of wood and of very old style in workmanship. An inscription above the mouth of the cave¹ mentions that Dēvayya, son of Kaṇṇapparāya got a doorway put up in the year corresponding to 1397 A.D. It has a novel design with Gaḷalakshmī on the lintel and a group of dancers and musicians in the horizontal band above her. But all round on the jambs and the lintel there is a row of birds of exactly the kind found in the Kalyāṇa-maṇṭapa of the Bhōganandi temple. Outside the band of birds there is a finely worked wooden ring chain as in the sukhānāsi doorway of the Yōganāndi temple. It may thus be guessed that all these three pieces were made in Harihara II's time, *i.e.*, about 1400 A.D.

Between Bāṇantammana Baṇḍe and the Vīrabhadra shrine stands the gateway of the lowest fortwall on this side. It appears to be a construction of the days of Hyder or Tipu.

42. Fort-Gate.

This village was founded by Tippu Sultan whose army used to camp here during summer.

43. Sultanpet.

From the Nāndi Hill top across the valley on the north can be seen a low hill on whose south there is a steep precipice said to be about

44. Hyder's Drop.

700' deep. This is pointed out as Hyder's Drop. At the foot of the precipice there is a large cave where Hyder is

said to have confined his English prisoners.

The main point of interest in this town is the Bhōganāndīśvara temple which

45. Nandi Town.

is described in detail below.

This is a low hill on the east which has some old associations. It has a cave which appears to have been used by Jain monks in the

46. Gopinath Hill.

Gaṅga days and is now a shrine for Viṣṇu and his consort.

47. Railway Station.

48. Bangalore End

Nearby is the village of Kuduvatti.

Garage.

49. Bangalore.

It is said that in this direction Bangalore can be seen on a clear day.

50. Doddaballapur

Road.

BHŌGA-NANDISVARA TEMPLE.

The ancient temple of Nandīśvara situated in the town at the foot of the hill is an important structure occupying a comparatively large

General Description.

area. The wide eastern compound with a stone-built pond in its middle has to its west a high stone mahādvāra or

¹ Ep. Car. X. Cb. 38.

gateway which formerly had a tall brick tower; the latter has now disappeared. To the west of the mahādvāra there are three courtyards, the northern one of which contains a pond called Śṛiṅgi Tīrtha, the middle one a pavilion called Vasaṅta Maṇṭapa and the south one which is the largest contains several shrines. The most important of these shrines are those of Bhōganāndīśvara (on the north) and Aruṇāchalēśvara (on the south) both of which have ornate stone towers and resemble each other in plan, size and construction generally. Each of them has a Liṅga enshrined in a garbhagṛiha, with a small sukhanāsi and a four-pillared navaraṅga. In front of each navaraṅga is placed a Nandi or bull surrounded by roundish pillars. On a level with the bulls extends from north to south a platform with a pavilion borne on ornate pillars. Just to the west of these pillars stands a small Kalyāṇa-maṇṭapa whose pillars and dome are of exquisite workmanship. Behind the Kalyāṇa-maṇṭapa and between the two temples stands a small shrine of Umāmahēśvara to the west of which an ornate stone railing connects the two temples. To the east of the mukhamanṭapa extends a continuation of it with a pātālāṅkaṇa and a large *jagali* platform. At the back of this courtyard there are the three smaller shrines of Kamathēśvara and the goddesses Apīta-kuchāmbā and Girijāmbā.

It has been usual among antiquarians to treat the whole building as a homogeneous one belonging to either the Pallava or the Chōḷa period. Such a view would lead to a serious mistake from the point of view of architectural history.

Long History.

The Nandi temple has in its structures belonging to various periods commencing from about 800 A.D. Among these can be distinguished the contributions of the Bāṇas, the Chōḷas, the Hoysaḷas, the Vijayanagar rulers and the Pāllegārs.

The oldest part of the temple is undoubtedly the northern or Bhōganāndī shrine with its stone tower and ornate square-shaped

Banas and Bhoga-Nandi. navaraṅga pillars and ceiling. A copper plate grant of the 17th year of the Rāshtrakūṭa Govinda III correspond-

ing to 806 A. D. mentions the existence of the temple of Mahānāndīśvara.¹ Another copper-plate record² of the year 810 A.D. informs us that a Śivālaya was constructed at Nandi by Ratnāvalī, the beloved queen of the king Bāṇa-Vidyādhara and mother of prince Bāṇarar-Daḍḍa, in the reign of the Gaṅga king Jayatēja. Mr. R. Narasimhachar suggests that Ratnāvalī might be identical with Mārikabbe whose father probably was Indra, younger brother of Govinda III.³ However it may be agreed that the Bhōganāndīśvara temple was constructed somewhere about the year 800 A.D. by queen Ratnāvalī. It appears at this time to have had only the garbhagṛiha with the tower, the sukhanāsi, and the navaraṅga

¹ M. A. R. 1914, p. 15

² *Ibid.*

³ *Ibid* p. 37.

all of which bear clear evidence of the workmanship of this period in the shape of profuse use of horse-shoe arches, rows of musical Yakshas, squarish pillars and granite tower, parapet, etc.

The Aruṇāchalēśvara shrine which is to some extent an imitation of the Bhōganandīśvara shrine appears to belong to a slightly later period. The only record which may be considered in connection with its construction is a stone slab in the compound bearing an inscription in old Kannaḍa which appears to state that in the reign of Nolaṃbādhirāja, *i.e.*, about 880 A. D. Puliyanna, son of Ainūrvāchāri, received some gifts for constructing a gōpura in the courtyard of the Nandi temple. The reading is not beyond doubt; but it is possible that about this time was constructed the shrine of Aruṇāchalēśvara parallel to and in imitation of the Bhōganandīśvara temple. It also contained only the towered garbhagriha, the sukhanaṣi and the navaraṅga. The central portion of the latter appears to have been repaired some time during the Vijayanagar period as indicated by its pillars. A Kannaḍa inscription at the foot of the Tāṇḍavēśvara image in the south window may paleographically be assigned to the Nolaṃba period.

Thus when the prince Rājendra Chōla conquered this area there appears to have stood these two twin temples. Since Rājendra's inscriptions¹ appear on the platform of the north Nandi shrine, it may safely be inferred that the two Nandi shrines with their cylindrical granite pillars, etc., were constructed in his days, later gifts of Rājādhirāja, Kulōttuṅga Chōla, Viṣṇuvardhana Hoysala and Vira-Ballāla being recorded in the Tamil inscriptions. The two buildings were, however, definitely separated from each other except perhaps for a common basement platform.

Some centuries later, in the space between the two temples was put up the beautiful kalyāṇa-maṇṭapa (Pl. XVII, 2) for the construction of which we have no records. Since it is a soapstone structure lavishly ornamented in the most intricate design with a domed ceiling, we are led to attribute its workmanship to the late Hoysala period or the generation immediately following. It is possibly a production of some governor of Viṛaballāla like Iḷavaṇji Vāsudēvarāya or of some early Vijayanagar governor. The structure is Dravidian in style; but it has a Hoysala look. The middle part of the 14th century would be a suitable date for it.

Somewhat later, when the Vijayanagar Empire was at its zenith, the shrines of Unāmahēśvara with its moustached dvārapālas, the stone screen behind it with its pointed arches and the western part of the mukhamanṭapa with its highly

**Nolambas and
Arunachala.**

**Cholas and Bull
Mantapas.**

Kalyana Mantapa.

**Vijayanagar and the
Mukhamantapa.**

¹ E. C. X, Kolar Ch. 20, etc.

ornamented squarish pillars standing on a platform were put in between the two temples, thus connecting the two Nāṇḁi Shrines. At about the same period or slightly later, the rest of the mukhamāṇṇapa, the inner prākāra, the mahādvāra and the shrines of the two goddesses were built.

The last additions to the temple are probably the second and third courtyards containing the vasaṇṇtamāṇṇapa with its lion bracket pillars and the Śrīṇṇgi Tirtha with its surrounding cloisters and their heavy brick and stucco turrets. These perhaps belong to the late Vijayanagar or Pāllegār days.

A great festival is held in the temple during Śivarātri which generally falls in February each year and is accompanied by a large cattle fair.

BHŌGA-NANḁI SHRINE.

The Bhōga-Nāṇḁi temple is mainly a right-angled structure with a comparatively plain plan. Its basement has four distinct cornices one of which is well ornamented with a row of makara heads interspersed with elephants, lions and dwarfs. Squarish pilasters are almost the only ornamentation for the middle portions of the walls, which also contain four pierced stone windows, two on the south and two on the north. These are well carved with images and contain in order from the east and running clockwise :—

1. Yaksha dwarfs dancing with music—three rows.
2. Creeper scroll with Yakshas in the interspaces.
3. Vaishṇavī standing on Buffalo's head in samabhaṇṇga, with four hands (abhaya, prayōga-chakra, śaṇṇkha and kaṇṇibasta). (Pl. XIX, 2.)
4. Dwarfs dancing with accompanying music—three rows. (Pl. XX, 4.)

The *sōmasūtra* or drain leading the *abhishēka* water from the sanctum is also well sculptured and represents the water pouring out of the mouth of a Yaksha.

Just above the wall pilasters is a row of dwarfs or Yakshas dancing and singing.

This row resembles that seen at Binnamangala in the Nelamangala Taluk. Above the dwarfs rises a row of canopies with sharp "S" shaped eaves ornamented with horse-shoe shaped arches bearing lion-faces on top and Yaksha heads in the interspaces. This profuse use of the kīrtimukhas is characteristic of this period. The upper part of each canopy is shaped into a tower, one of whose cornices has a row of makara heads. The top of the parapet is formed by a series of śikharas variedly shaped, the most prominent forms being square or inverted boat-shaped. These towers have also a series of kīrtimukhas bearing varied forms of Śiva and other gods. Those on the east particularly are well made, a Tripuradahana group



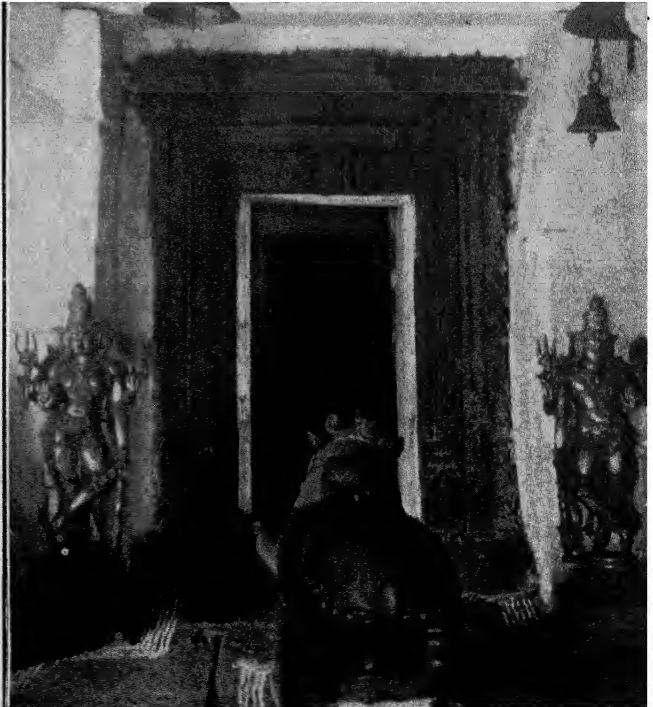
1. BHOGANANDISVARA TEMPLE :



2. BHOGANANDISVARA TEMPLE :



3. BHOGANANDISVARA TEMPLE :
VARUNA AND UMA-MAHESVARA
(p. 69).



4. YOGANANDISVARA TEMPLE : SUKHANASI DOORWAY
(p. 61).

(Pl. XIX, 1) being particularly interesting. Some other deities in this row are Indra, Tāṇḍavēśvara, Mahishāsūramardīnī, Lakṣmī-Nārāyaṇa, Kumārasvāmi, etc. A water-spout on the south of the Bhōga-Nāṇḍi roof has a seated Yakṣiṇī.

The tower is a finely designed pyramidal granite structure ornamented with turrets similar to those of the parapet (Pl. XX, 1). The well-designed śikhara of stone is surmounted by a stone finial or kalāśa and supported by eight soapstone sculptures in the round. Four of these are bulls which guard the corners, while the other four are images of Śiva standing. Each of these images is a fine sculpture with a well-shaped body and a beautiful countenance. The figure on the east reclines at ease on the back of the Nandi-bull which stands behind. The one on the west is three-headed having makara-kunḍalas. Its four hands are thus disposed : rosary, chakra, kalāśa and kaṭihasta. It has a distant resemblance to Venkaṭēśa.

Tower.

The navaraṅga doorway has instead of the dvārapālas two largish Yakshas guarding it with bands of smaller dancing Yakshas above. On the lintel is a poorly carved Gajalakṣmī. The navaraṅga is a hall of nine āṅkanas about 26' square with four pillars well ornamented in low relief. Each of these pillars has a squarish shaft with a rounded top, the figures used for ornamentation being either Yakshas or musicians or some of the great gods like Indra. The figures on the north-east pillar are particularly interesting, some of the panels illustrating the story of Bali and Vāmana.

Navaranga.

The central ceiling of the navaraṅga is flat and contains nine panels with Umāmahēśvara seated in the centre and the Dikpālas on their vehicles around. (Pl. XIX, 3.) These figures have the lithe body, graceful poise and dignified bearing characteristic of Pallava sculptures. They attempt to approach in granite the beautiful work found at the Aralaguppe Kallēśvara temple. The other images kept in the navaraṅga are, in order :—

The central ceiling of the navaraṅga is flat and contains nine panels with Umāmahēśvara seated in the centre and the Dikpālas on their vehicles around. (Pl. XIX, 3.) These figures have the lithe body, graceful poise and dignified bearing characteristic of Pallava sculptures. They attempt to approach in granite the beautiful work found at the Aralaguppe Kallēśvara temple. The other images kept in the navaraṅga are, in order :—

Ceiling Sculptures.

The central ceiling of the navaraṅga is flat and contains nine panels with Umāmahēśvara seated in the centre and the Dikpālas on their vehicles around. (Pl. XIX, 3.) These figures have the lithe body, graceful poise and dignified bearing characteristic of Pallava sculptures. They attempt to approach in granite the beautiful work found at the Aralaguppe Kallēśvara temple. The other images kept in the navaraṅga are, in order :—

1. *Chōḷa King*.—A seated man, usually identified as a Chōḷa king and about 2½' high. The person is seated in padmāsana with his left hand resting easily on his foot and the right in chinmudrā held against the chest. He is clean-shaven but for a tiny tuft of hair at the back of his head. He wears a band like the yajñōpavīta and a half worked necklet, bracelets and armlets and a short loin cloth. His large ears are lobed but bare. It is possible that he might be a high personage in meditation, like Divya-śakti Paṇḍita Bhaṭṭāraka mentioned in E. C. X, Cb. 26. It is definitely a portrait statue of high quality and if it represents a Chōḷa king its value would be extraordinarily great since it shows the person in the fashion of a religious recluse rather than as a ruler or warrior. If it is a Chōḷa king that person is probably Rājendra Chōḷa.

2. *Gaṇeśa*.—A well-proportioned figure with little ornamentation.

3. *Roughly carved Nāṇḁi*.—Recent.

4. *Sārya*.—Two-handed, with the seven horses on the pedestal and rearing lions supporting a tōraṇa on which appear the twelve Ādityas seated.

The sukhanaṇḁi is entered by a small doorway which is supported by two sixteen-fluted pillars. On a cubical moulding of one of these is a bas-relief group showing anthropoid Nāṇḁiśvara in yōgāsana with a band round his knees and a worshipper

Sukhanasi.

in front. The jambs inside these pillars are an insertion of the Vijayanagar period. Evidently the sukhanaṇḁi was open in the earlier times.

The garbhagriha doorway has female attendants on the jambs instead of the dvārapālas. The sanctum itself has a flat ceiling with a ten-petalled lotus in low relief. The blank līṅga which stands on a large pīṭha is about 16" in diameter

Sanctum.

and is about 5' high from the ground. It is finely polished and has an impressive appearance.

ARUṆĀCHALĒŚVARA SHRINE.

The Aruṇāchalēśvara shrine which is planned and constructed very similarly to the Bhōga-Nāṇḁiśvara shows a few differences of detail among which the following may be noted :

Of the basement cornices, one is rounded instead of being octagonal. Another cornice is shaped like eaves with a large number of small kīrtimukhas. In the row of makara faces a common subject is a fight between two bulls or two elephants or

Outer View.

two lions.

The outer wall with its plainish pilasters is almost the same as in the other shrine except for the occurrence of a few turreted canopies.

The sōmasūtra is a remarkable piece with a charging warrior guarding its mouth.

The four pierced windows have the following sculptures :—

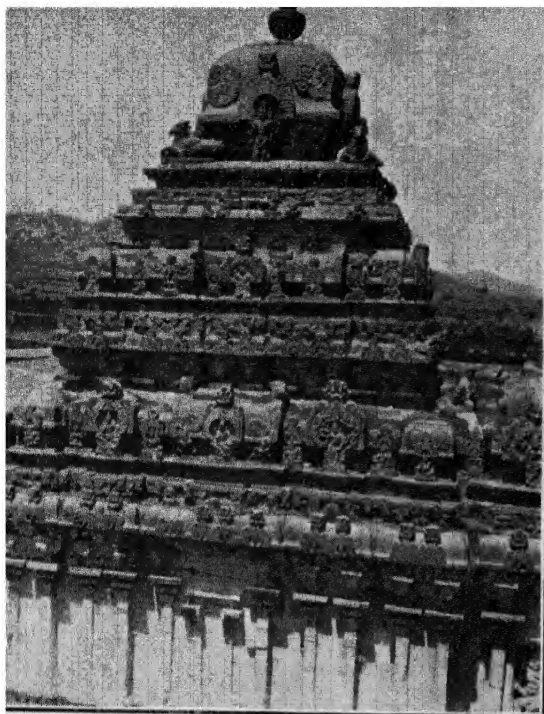
1. *Tāṇḁivēśvara*—a graceful image well made, though some of the limbs are out of proportion. On the pedestal is an inscription.

2. *Creepers scroll*—with Yakshas in the intervening spaces.

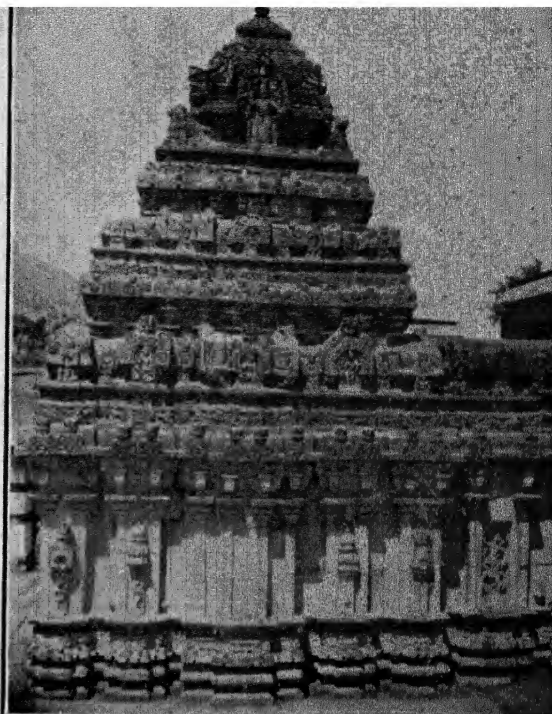
3. *Shāṇḁmukha*—seated with the peacock on seat.

4. *Creepers scroll*—with dancers and musicians.

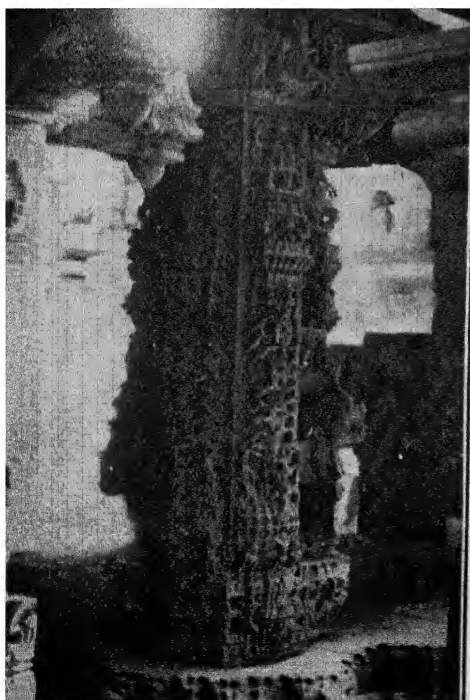
The upper portion of the navaraṅga wall corresponding to the eaves and parapet is a structure of brick and mortar, which evidently has replaced in Vijayanagar times the older stone structure.



BHOGANANDISVARA TEMPLE : TOWER FROM



2. ARUNACHALESVARA TEMPLE : TOWER FROM



3. BHOGANANDISVARA TEMPLE : PILLAR
IN KALYANAMANTAPA (p. 72).



4. BHOGANANDISVARA TEMPLE : PERFORATED
SCREEN (p. 68).

The Aruṇāchala tower (Pl. XX, 2) is also on the whole similar to the Bhōga-Nandi tower except for two important differences: (1) The śikhara and the surrounding figures are all of brick and mortar, the original stone work having apparently disappeared; (2) The images carved in the various rows are less handsome. Among the images may be noted Sarasvatī, Narasimha, Viṣṇu and Sūrya.

Tower.

The navaraṅga doorway, its pillars and ceilings are all rather plainish and look like Vijayanagar work. In the central ceiling of the navaraṅga there is a shallow dome near which only Indra and Isāna of the Dikpālas have been carved. The pillars have square mouldings with sixteen-sided shafts and the capitals have mango-drops. In the navaraṅga are placed a poorly carved Nāṇḍi and an ugly Gaṇēśa whose face is so unnatural that it is identified even by the priest as that of a lion. On a pilaster on the north-east of the navaraṅga is carved the image of a man with bow and quiver standing with folded hands. He is probably the Vijayanagar or Āvati officer who restored the navaraṅga.

Navaranga.

The sukhanāsi doorway was evidently a later insertion which was meant to protect the originally open sukhanāsi. In the latter, however, are four pillars of the square type belonging to about the Nolamba period. The garbhagṛiha doorway also shows work of the same period with the dvārapālas standing upon elephants. The work may possibly be of the 9th or 10th century.

Sukhanasi.

The garbhagṛiha and the līṅga are similar to those of the other shrine except that the līṅga is larger and has a flatter head and the waist small and the pīṭha has upturned petals at its corners.

Linga.

MAṆṬAPAS.

Both the Nandi pavilions are similar in design though the southern one is not so well finished as the one on the north. The latter is here described. A porch connects the navaraṅga doorway with the Nandi shrine whose roof is supported by rounded cylindrical pilasters of the type found in the Maraleśvara temple, Talkāḍ. On the north, east and south, however, the beam is supported by plain, quadrangular door-frames on which are inscribed Tamil inscriptions. The bull is well proportioned and fine, though not elaborately ornamented. The sculptor has attempted to show the bones in its haunches and the muscles on the shoulders.

The Nandi Pavilions.

The finest architectural structure in the whole temple is the kalyāṇa-maṇṭapa whose carving may be described more as jewellery than as sculpture. It is difficult to believe that all this work has been done in a kind of hardish dark stone which is much

Kalyana Mantapa.

harder than the soapstone used at Bêlûr and elsewhere. Strangely, too, it is in the Dravidian style, similar detailed ornamentation being found only in the Hoysaḷa temples in the Mysore State which belong to a different style and in the kalyāṇa-maṇṭapa of the Sōmēśvara temple at Kōlar. The structure is raised on a stone base which is about 10' square and 1½' high. The face of the base is also cut up into cornices and base as in Hoysaḷa turrets. The four pillars are of the composite Dravidian style being composed of a large square main shaft and three well-separated minor shafts on the inside. On the base of each pillar are carved a number of Yakshas singing and dancing in the midst of men riding lions. On the two inner faces of each pillar is a goddess standing in tribhaṅga with the right hand holding a lotus and the left hanging loose. Each of them wears a tiara, ear-rings, breast-band, bracelets, anklets and rings, several sets of hip bands, the lower cloth or sari, jingles and anklets. Though elaborately worked, their proportions are not so graceful as in the sculptures of the 13th or any earlier century. The outer face of the lower part of each pillar is composed of a floral scroll springing out of a kalaśa with a large number of birds pecking at the flowers. In fact, birds form a prominent feature of the sculptural ornamentation as in the kalyāṇa-maṇṭapa of the Sōmēśvara temple at Kōlar. On each face of the upper part of each pillar is an elaborately carved squaroid turret supported by dwarfs and lions. The capital is formed of a series of pendent lotus buds on the inside and deities on the outside, birds again being the chief ornamental design (Pl. XX, 3).

The dome above the pillar rises upon beams which have large dwarfs in the corners, the inner face of the pillar being cut up into small panels containing various seated gods. The corresponding face outside has a row of Yakshas. Above the beams the dome rises on six sets of corner stones which form concentric octagons.

- (1) The first row from below consists of kīrtimukhas with Yaksha faces.
- (2) Row of standing gods like Viṣṇu, etc., with dancing groups intervening.
- (3) Row of lion-headed kīrtimukhas supporting Yaksha-headed tower-tops.
- (3) The Dikpālas.
- (5) Serpentine creeper scroll.
- (6) Shallow padma.

Above these is placed a flat ceiling with a large padma in the centre and a flower pendant with parrots pecking at it.

Around the tower on the outside run the eaves with serpents and chains in the corners and imitation wooden rafters on the inner face. The outer face of the tower is now covered over by plaster. The whole structure smacks of the Vijayanagar style of which it may be one of the finest products.

The west part of the mukhamanṭapa is borne on a platform. About 18 pillars have been added on the inside and the outside of the round pillars of the Chōla period. The former are well worked, the four central ones on the west being typical of the finest Vijayanagar workmanship. On the inner

West Part of Mukhamanṭapa.

face of each of these, stands a smiling lady holding a flower in the right hand, while the left hand hangs loose. Each pillar has a 16-sided shaft ornamented with floral and leaf bands and having cubical mouldings bearing numerous meso-relievs of various gods and saints among which can be seen the figures of many Śaiva saints and Gaṇas, varied forms of Narasimha, Virabhadra, Viṣṇu, Pāṇḍuraṅga and Rāmānujāchārya. Some of these figures are very well carved though on hard stone and deserve study.

The roof of the mukhamanṭapa is plain and level except in front of the kalyāṇamanṭapa where it is raised by about 2'. This triforium is cut up by pilasters into a large number of panels each of which contains a standing figure of some god, saint or attendant. On the west is Dēvī with Gaṇēśa to her right and Kumāra to her left, while on the east Śiva dances with dancing Brahma and Viṣṇu accompanying him with instruments.

The eastern part of the mukhamanṭapa consists of a spacious pātālāṅkaṇa and two well constructed 'Z' shaped 'jagali' platforms. The base of the latter bears finely carved ornamental cornices while the pillars which usually have 16-sided shafts and sculptured cubical mouldings are of the usual Vijayanagara times. The capitals have the common mango drops. An interesting object in the pātālāṅkaṇa is a large monolithic stone umbrella which reminds us of similar colossal objects at Gavipura near Bangalore.

East Part of Mukhamanṭapa.

MINOR STRUCTURES.

The Umamahēśvara shrine is a small structure standing between the navaraṅgas of the larger temples. On either side of its doorway stands a moustached dvārapāla, while on its walls are rows of standing images as follows:—

Umamahesvara Shrine.

South wall	....	The Dikpālās.
West wall	....	The Seven Ṛishis and the Trimūrtis.
North wall	....	Śiva and Pārvatī attended by a large number of ladies with Nandīśvara in the centre, perhaps getting a tree watered by the ladies.

Inside the shrine are kept the metal images of Umā and Mahēśvara in sukhāsana.

East View of stone screen :

Śiva and Pārvatī with attendants some of whom are under pointed arches.

Outer View of stone screen :

This screen is composed of two pierced windows each showing a moustached god dancing on a makara while in the centre are a seated goddess and a standing Gaṇeśa with attendants and deities on either side, like Vīrabhadra and Bhairava.

The base and the top cornice of this screen are similar to corresponding parts of the Bhōga-Naṇḍīśvara shrine in particular.

In the south-east corner of the inner quadrangle there was originally a liṅga known as Kamaṭhēśvara. This is now housed in a room

Kamathesvara Shrine. in the south-west corner. There is nothing remarkable about this structure.

The Apīta-Kuchāmbā shrine is situated to the north-west of the Aruṇāchalēśvara shrine and houses his consort whose standing figure

Apita-Kuchamba Shrine. of dark-brown stone is not handsome. The doorway is supported by maidens treading on makaras and female dvārapālakas with Gajalakṣmī on the lintel. The walls are sculptured in meso-relief thus:—

South wall	....	Śiva, Viṣṇu and Brahma receive an invitation to Gaurī's marriage and proceed on their vehicles.
West wall	....	The Dīpālakas and the Seven Ṛishis also proceed to the marriage.
North wall	....	Śiva receives Gaurī in marriage, while the other gods bear witness.

The Girijāmbā shrine and its goddess are in almost every respect similar to those of the Apita-kuchāmbā shrine except that the four central pillars of the mukhamanṭapa are more ornate.

All around this courtyard runs a cloistered prākāra borne on pillars of the Dravidian style. Those near the gateways have brackets of ridden yālis rearing on the heads of elephants. An

Prakara.

Umāmahēśvara group of probably the Gaṅga times is kept in a niche on its north. In the eastern part of the courtyard stands a monolithic pillar, about 30' high, which has a thin octagonal shaft and nothing else remarkable about it. In the north-east is the yāgaśālā which appears originally to have been a shrine of Bhairava or some other deity built in the late Vijayanagar days.

A doorway in the north wall of the prākāra leads to the second courtyard in the west part of which there is the Vasanṭamanṭapa, a fine structure

Vasantamanṭapa.

of the Vijayanagar period borne on 16 well-carved Dravidian pillars, the outer ones being supported by yāli or lion brackets.

The third courtyard to further north is also surrounded by cloisters and has a large stone-built pond known as Śṛiṅgi Tīrtha. Above the verandah all round is a turreted parapet of brick and mortar in each of which stands the stucco figure of a god

Śṛiṅgi Tīrtha.

or goddess.

The mahādvāra is a typical structure of the Vijayanagar period with a tall stone doorway, but the brick tower has now disappeared.

Mahadvāra.

To the right of the mahādvāra is found a small vāhana-maṇṭapa of Vijayanagar period. There are no traces now remaining of the old prākāra wall which was abutting on either side of the mahādvāra. To further south of the vāhana-maṇṭapa lies

Other Buildings.

a pond filled with stinking water which appears to be a source of public danger. The sooner the structure is removed and the pond filled in, the better. A large area in front of the temple is enclosed in a compound and belongs to the temple. On the south-west of this courtyard stands a small stone structure of Vijayanagar times housing an image of Vīrabhadra. On the north there is a large pond with well cut stone steps whose silt should be removed. An old maṇṭapa probably meant for the car festival has been now converted into the 'Travellers' Bungalow. To the west of the prākāra wall of the whole temple stands a small shrine of the Sapta-mātrikās.

The Bhōganandīśvara temple is a First Class Muzrai institution and an important place of pilgrimage for the worshippers of Śiva in South India and it is also a place of great antiquity highly valuable to students of history and of art. It

Conservation.

deserves to be preserved and maintained in a decent form. All private dwellings like those now existing in the north-east, north and south of the temple should be removed. The maṇṭapa which has now been converted into a 'Travellers' Bungalow should once again be converted into a maṇṭapa, a separate 'Travellers' Bungalow being built further to the east. Thus the temple area would contain only buildings of antiquity. The white wash and oil wash covering many of the sculptured parts of the temple should be carefully removed, leaving the stone bare and clear in its original colour. The small niches built over the figures of Chaṇḍikēśvara on the north-west of the Bhōganandī shrine should also be removed. The Bhōganandīśvara tower and navaraṅga and one or two places in the north verandah are said to be leaky. The roots of the plant which are appearing on the tower and elsewhere should be removed and the crevices deeply cement-pointed with the cement coloured to match the stone. The brīṇḍāvana in front of the Apīta-kuchāmbā shrine should be removed. The pavement of the courtyard may be reset in due course according as funds permit.

PART III—NUMISMATICS.

THE SANGAMA DYNASTY.

PLATE XXI.

HARIHARA.

TYPE A :—**Hanuman.**

VARIETY (a).

1. Ai Varāha 51·5 grains.

Obverse :—Rude figure of Hanumān to right, with knees slightly bent, left hand resting on left knee and right hand raised up as in the act of striking. The tail is lifted up behind the head. The face looks forward. Sometimes behind the head there is a large tuft of hair.

On some specimens the face looks back.

Reverse :—Three-line Kannada legend with rules between the lines :—

Śrī vī
ra Ha ri .
ha ra

VARIETY (b).

2. Ae . 6

Obverse :—Hanumān as on No. 1 but face looking back.¹

Reverse :—Kannada legend as on No. 1.

VARIETY (c).

- 3.

Obverse :—Similar to No. 1, but with ring of dots around.²

Reverse :—In linear circle two-line Nāgari legend.

Ha ri
ha ra

TYPE B :—**Garuda.**

4. Ae

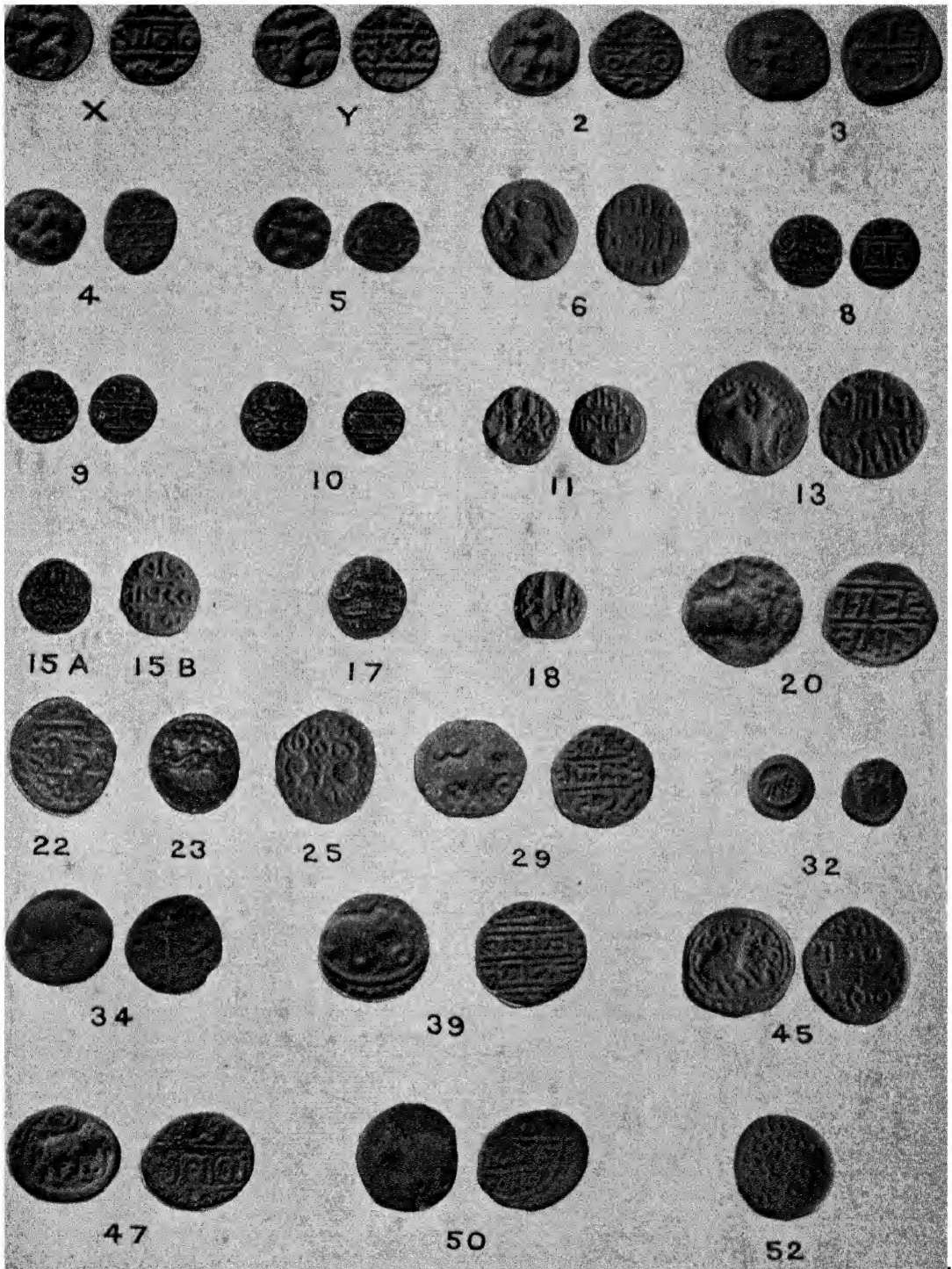
Obverse :—Garuda with long beak, standing to right in posture similar to that of Hanumān in No. 2.³

Reverse :—Similar to No. 2.

¹ I. A. XXV, p. 317 (Tracy's Cabinet).

² Ibid p. 318 Pl. I No. 4.

³ Ibid Pl. I No. 3a.



COINS OF VIJAYANAGAR : SANGAMA DYNASTY (p. 76).

Hanumān and Garuḍa were the devices of the Yādavas as seen from their title 'Hanumad-Garuḍa' which has descended to the Mahārāja of Mysore through Vijayanagar. The occurrence of these two figures on Harihara's coins supports the tradition that Saṅgama was in some way connected with the Yādavas of Dēvagiri.

The great mediæval Hindu Empire of Karnāṭaka which had its capital at Vijayanagar was the result of an effort made by the Hindus of Southern Dakhan to defend their homes from further inroads by the Muslims. Harihara I who became the ruler in 1336 was faced with a situation unprecedented in the history of South India. With the help of his brothers he had freed the southern part of the Yādava country and the northern part of the Hoysala country from the Muslims and founded a kingdom of his own. This he called the 'Karnāṭaka' kingdom owing to the spoken language of the people being Kannaḍa. The foundation of Vijayanagar, also called Vidyānagara, is traditionally but incorrectly ascribed to Guru Vidyāranya who is said to have caused gold coins to pour down from heaven. Perhaps this means that the Ṣṛiṅgēri Mutt helped Harihara with part of the finances necessary for building up the new State. Whatever may have been the source of the supply of gold to Vijayanagar, there appear to have been issued a very large number of gold and copper coins.

Harihara and his friends had perhaps to choose an inspiring device for the new coins, and their choice was most appropriately the figure of Hanumān, the great monkey god. The site of Vijayanagar¹ and the Ānegondi bank of the Tuṅgabhadra opposite to it have been identified in Hindu tradition with the city of Kishkindhā, the hill fortress of the Vānaras whose prime minister was Hanumān. Harihara and his comrades were surely aware of the sanctity and heroic traditions of the ground on which Vijayanagar stood. There is scarcely an important hill on the site which is not crowned by an image of Hanumān and, in fact, there is a temple of his near Paraśurāma's temple on the peak of the Mātāṅga hill which is quite close by the temple of Virūpāksha.

Hanumān appears on the coins of Vijayanagar in three different styles.—(1) His tail is sometimes arched over his head and curled up outwards in front of his face which looks forward. (2) The tail is lifted up but is shorter and the hero has turned his head backward. (3) The face looks forward and the tail forms an inverted arch crossing the knees with the end rising up in front.

Some difficulty is caused by the great similarity of this figure to Garuḍa described by Hultzsch², following the identification by Elliot of a similar figure on the gold coin of the Kalachurya Rāya Murāri Sōvi³. The figures on Harihara's coins are either Hanumān or Garuḍa. No wings of the kite-god are to be seen

¹ Longhurst: *Hampi Ruins*, Map.

² *I. A.* XXV, p. 317.

³ See Plate XXI, x and y. *E. C. S. I.* Pl. III. Nos. 87 and 88.

while the tail and snout of Hanumān are clearly visible on many specimens. Very often the god has a large knot of hair or kirīṭa behind his head after the mediæval fashion. Bidie is right in identifying the figure as Hanumān¹ and if any doubt yet remains, the name given to the coin by the Shroffs namely Hanumantarāi Varāha helps to set it at rest.

The figure of Hanumān appears on the coins of the later Kadambas, on the banner of the Yādavas, on the Rāma Taṅkas, on some local Vijayanagar copper types and on the Pagodas of Mahammad Ali Walajah, the Nawab of Arcot. There is no doubt that the Hanumān device is very similar in pose to the Garuḍa on the gold issues of Murāri Sūva Bhaṭa, as is borne out by the similarity of the weight standards. But the medium of this inheritance is uncertain. There is at present a break in the continuity of the standing Hanumān and Garuḍa types.

The connection of the symbol of the first two kings of Vijayanagar with Hanumān who appears on the coins of the later Kadamba dynasties calls attention to one of the theories regarding the origin of the "Sangama" dynasty. Bukka II is referred to as 'the Hindu Sultan Kadam' by Nikitin, a Russian who visited India in 1474², and Sewell refers in its connection to the view that the dynasty had a Kadamba origin.

The 'Pagoda' or Varaha was the standard gold coin of the Dakhan. By the time the Vijayanagar kingdom was founded the weight of the Varaha had become established at 52 grains.

One or two points about the reverse may be noticed here. Its style with the legend in three lines, the rules between the lines and the use of the Kannaḍa alphabet bring the earliest Vijayanagar coin remarkably near those of Murāri Sōva Bhaṭa (Kalachurya). Kannaḍa characters appear to have been used in the Kannaḍa country, while Nandi-Nāgari was employed both in and outside that area. The use of the title Vīra as distinct from Pratāpa suggests that Vīra Harihara refers possibly to a king different from Pratāpa Harihara. The former king whose types are also different was perhaps Harihara I, while the latter was Harihara II.

Fortunately, both gold and copper specimens have been known, and indicate that Vijayanagar was a sovereign State and that there was a varied currency used in the kingdom about the year 1350.

The rudeness of the figure on the obverse indicates the poor condition of numismatic art in the earliest days of Vijayanagar as contrasted with the latter days. The Nāgari legend variety with the bordering dots and circle would appear to be later in date than the Kannaḍa legend variety which is distinctly ruder.

¹ Bidie No. 9. *Ind. Ant.* XX, p. 302.

² *India in the Fifteenth Century*, Hakluyt edition, p. 29; and Sewell: *Forgotten Empire*, p. 22.

*BUKKA I.*Type A :—**Hanuman.**

Variety (a)—Kannaḍa legend.

5. Ai. Hanumantarāi Varaha.

Obverse :—Hanumān—Hultzch identifies the figure as Garuḍa. The figure is not clear. The pose is as on No. 2.

Reverse :—Three-line Kannaḍa legend as on No. 1¹

Śrī vī
ra Bu ka
rā ya

(Specimen in the Madras Museum.)

Variety (b)—Nāgari legend.

6. Ae.

Obverse :—Hanumān as on No. 1. The tail is clearly seen² to form an arch over the head and curl up in front.

Reverse :—Three-line Nāgari legend with rules between the lines.

Vi rā Bu
ka pa tī
ra yā

Hultzch reads the legend as 'Śrī Virā Bhupati rāya.' But it is difficult to deny the existence of the letter 'ka' in the second line.

7.

Obverse :—Similar to No. 6.

Reverse :—Similar to No. 6, but the legend reads :

Śrī Bu
ka pa rā
ya

Bukka I was the hero, who more than anybody else, was responsible for the establishment of the kingdom of Vijayanagar. He was famous even in contemporary times as a military genius. The works of Vidyāranya and Hindu tradition refer to him with gratitude as the saviour of Hinduism in the south. Till his elder brother's death in 1353, Bukka was content to be only the heir; and when he occupied the

¹ There are several specimens in the British Museum.

² *Ind. Ant.* XXV, P. 318, Pl. No. 6.

throne he had some unknown reason for calling himself not an emperor but only a governor. His coins are very similar to those of Harihara I, though they show a little more care in die cutting. The variety with the Kannaḍa legend is undoubtedly his issue.

As the kingdom expanded over the Telugu and Tamil districts and as the learned men of the Dakhan gathered at the capital and gave an impetus to the revival of Sanskrit learning, the first two kings appear to have brought into greater use the Nāgari script which only could be the common script of the learned all over South India. The Nāgari legend on the variety *b*¹, has been read by Hultzsch "Śrī Vīra Bhūpati Rāya," the 'ti' being sometimes wrongly long; he attributes it to a prince who was the son of Bukka II². It is doubtful if this Bhūpati Rāya ever sat on the throne. The Hanumān figure suggests that the coin more probably belongs to the middle of the 14th century than to the early 15th century. The specimen in the Cambridge collection has enough of the legend to give the reading 'Sri Ba ka pa ra-' which stands for 'Śrī Bakapa Rāya.' Bukka was also called Bukkaṇṇa or Bukkappa. It is also possible that he was known as "Bukkāpati Rāya" or "Bhūpati Rāya."

The Vijayanagar kings sometimes allowed the local rulers whom they conquered and the viceroys to issue coins of their own. During the last days of Harihara I or the early ones of Bukka I the viceroys on the west coast were authorised to issue coins called 'Maṅgaḷūru Gadyāṇa' and 'Bārakūru Gadyāṇa'³ which were probably gold coins issued by the 'Gaḍis' or outlying provinces. No local gold coins of this kind are known though there are numerous types of copper coins which were most probably the issues of the provincial viceroys.

HARIHARA II.

Type A :—**Uma-mahesvara with Trident and Drum.**

8. Ai. 4 Half Varāha. Wt. (1) 26·4.

Obverse :—On raised seat supported by a lotus Mahēśvara or Śiva is seated in squatting attitude or *padmāsana* with his consort Umā or Pārvatī on his left thigh. Both wear kirīṭas or peaked crowns and the usual archaic dress and ornaments. Śiva's coronet has a halo around it and he has four arms. One left hand holds a trident and the other is round his consort's waist. One right hand holds a ḍamaruga (drum) while the

¹ Bidie No. 9 ; *I. A.* XX, P. 302, Pl. No. 1.

² *I. A.* XXV, p. 318.

³ *E. I.* VIII, p. 130 n 1.

other is in the *abhaya mudrā* or the attitude of reassurance. The goddess has joined her hands in devotional attitude. Near Śiva's head are the sun and moon.

Reverse:—Three-line Nāgari legend with rules between the lines.

Śrī pra
tā pa Ha ri
ha ra

Type B:—Uma-mahesvara with Battle-axe.

9. Similar to No. 8; but the god holds a battle-axe in the right back hand.

Type C:—Lakshmi-Narayana.

10. Similar to No. 8.

Obverse:—Similar to No. 8, but the deities are Lakshmī and Nārāyaṇa instead of Śiva and Pārvatī. The god holds in one right hand the Sudarśana chakra or discus with three conventionalised flames, and in one left hand his śaṅkha or conch named Pañchajanya.

Reverse:—Similar to No. 8.

Some specimens in the British Museum have minutely milled edges.

Type D:—Sarasvati-Brahma.

11. Similar to No. 8, but the god's hands are thus disposed: abhaya (with rosary?), ladle, kalaśa or pāśa and pustaka. The last is definite and helps the identification of the god with Brahma. The goddess appears to hold a rod-like thing, perhaps a rudra-Viṇā.

Type E:—Lakshmi-Narasimha.

12. Similar to Nos. 8 and 10.

Obverse:—Similar to No. 10, but the god's lion face indicates that he is Narasimha the Man-Lion with his consort Lakshmī.

Reverse:—Similar to Nos. 8 and 10.

Specimen in the British Museum collection. Not previously published. The minute centrifugal lines show the defective method of die striking generally observed on the Akōla series.

Type F:—Bull.

Variety (a).

13. Ae. '6.

Obverse:—In circle of dots, fine humped bull moving to left, with bell or gingle hanging from its neck, crescent moon above and dagger in front.

Reverse :—In circle of dots two-line Nāgari legend sometimes barbarous with rules between the lines.

Pra tā pa
Ha ri ha ra

Specimen :—(a) British Museum.
(b) Cambridge.

Harihara II was the first ruler to assume imperial titles. The new status of the kingdom which had now become an Empire required a change in the device on the coins. The simple old Hanumān gave place to the great Purāṇic gods Brahma, Śiva and Viṣṇu. A successful attempt was made to revive Hindu literature and art and the art of coinage received greater attention. The Smārtas as before led the cultural revival and the Emperor followed their lead. To him all the gods of Hinduism were true and making a difference between Śiva and Viṣṇu was sinful. All the three great deities appeared on the coins as also others connected with them. The Empire now encompassed nearly the whole of south Dakhan and the religion and culture of the court became more elaborate. The coins clearly bear witness to these changes.

Śiva as Virūpāksha or God with the terrible third eye was the patron deity of the kingdom of Vijayanagar. In his original form in the temple of Hampi, he is only a Linga or Phallus. But in his man-like form he appears on the coins seated on his throne along with his consort who is the first of his devotees. He holds one right hand in the *abhaya mudra* promising protection and salvation to his votaries, the people of Vijayanagar. The other hands hold his famous battle-axe and drum or the trident and drum with which he fought his enemies.

But Harihara II worshipped other deities also. Though his Viṣṇu coins are rarer than his Śiva ones, the Lakṣmīnārāyaṇa type is also well known. It is known that Harihara II took special interest in the restoration of the beautiful Hoysala temple of Viṣṇu Chennakēśava at Belur.

The Lakṣmī-Narasimha type is of great interest as it is exceedingly rare. A good lens clearly shows the lion face of the god with the lips marked by three converging lines. If the figure indicates the peace which followed in 1397 on the successful termination of the war waged by general Guṇḍa on the Turushkas or Moslems,¹ the type would belong to the last years of the reign of Harihara.

The Brahma type is exceedingly rare and hitherto unknown.

Śiva's mount and emblem is the bull Nandi, to whom especial importance was attached in the Kannaḍa country owing to the spread of the Vīra-Śaiva sect between the 12th and the 15th centuries. The Indian humped bull with long horns walking majestically with uplifted head has been a figure admired in Indian art and literature.

¹ Rice: *Mysore and Coorg* : p. 115.

The crescent when not accompanied by the sun would stand for Śiva, who as Chandrasēkhara wears the crescent in his hair. The bull and crescent appear commonly on the Āndhra and Chōḷa coins, while the dagger, also present on the Chōḷa and Chālukya issues, is a symbol of royalty. The bull and dagger type is copied from a similar Chōḷa type suggesting thereby that it might have been issued after the Chōḷa country had become an integral part of the Empire. On some coins with the Kannaḍa legend “Dēvarāya,” the dagger takes the form of an arrow and sometimes of the trident which is an emblem of Śiva.¹ The sun and moon appearing together are the eternal witnesses of the king’s deeds or, more probably, the indicators of the eternal duration of the Empire or the circulation of the coins.

The legend on the reverse is in Nandi or Nanda Nāgari and is sometimes barbarous especially on the copper issues, showing that the die cutters were very often illiterate artisans who sometimes forgot to reverse their letters in the dies. The occurrence of the epithet “Pratāpa” as distinguished from “Vīra” would suggest Harihara II who might have adopted that title on his assumption of imperial dignity. Harihara II and his successors assume this title while his predecessors appear to have been content with the more modest ‘Vīra.’

The make of the coins of Harihara II offers some points of interest. They are better made and the dies are more elaborately cut than those of his predecessors. Some specimens show a distinctly better condition of art than others and the latter which bear more conventionalised figures are also of inferior metal. These latter were perhaps issued in some provincial mint or by some impecunious viceroy or imitator.

As already stated in the Annual Report for 1930, P. 73, a large number of Vijayanagar coins from the days of Harihara to the days of Achyuta Rāya come from Bassein in the Akōla District of the Central Provinces as noted in the records of the museums. Many of these show that one of the dies or both might have been very shallow giving a rather low relief to the figures. The good metal they contain does not support the view that they were only imitations. It is possible they were the issues of some particular mint situated more to the north, and subordinate to Vijayanagar. About this time there was the Hindu state of Kherla in this locality, about which much is not known.² In all probability, this State acknowledged the suzerainty of Vijayanagar and played an important part in the latter’s foreign affairs. This appears to be the most suitable explanation of the Akōla finds.

A remarkable feature of some of the coins of Harihara II and a few of his successors like Dēvarāya II is the evidence of milling. There are two specimens in

¹ *Mysore Catalogue Draft* : Vijayanagar, No. 24.

² *Imperial Gaz.* Vol. II, P. 383 mentions the common enmity of Kherla and Vijayanagar to the Bahamanis. See also *Camb. Hist. of India*, Vol. III, p. 351 f.

the British Museum whose edges on the obverse side are milled all round, the ridges being very minute. This is highly important as no modern Europeans had come to India at that date and even in Europe milling was invented in the eighteenth century. It is probable that the Vijayanagar artisans gave up milling because it required much labour to cut the proper die.

The coins of Harihara and his successors throw some light on the archaic dress and ornaments which were worn by deities and by kings on ceremonial occasions. This dress is even now worn by deities in the temples and imitated by the performers of old fashioned Purāṇic plays or *Kathas*, especially in Kanara and Malabar which have not been much influenced by Moslem conquests. Kṛiṣṇa Rāya's statue with his consorts in the temple at 'Tirupati' wears very nearly the same kind of dress. The head-dress consisted of kirīṭas or peaked caps more often of metal than of cloth, inlaid with precious stones and rising in ridges tier above tier. Very often the kirīṭas of the male deities had a curved metallic projection on each side or an inverted heart-shaped halo behind. The upper part of the body was covered with a light-fitting bodice; sometimes it was bare, and women used broad bandages (or corsets?) over their breasts. A long piece of cloth was tied in beautiful folds round the waist and lower limbs, but was rarely drawn up to cover the upper part of the body as is done by south Indian women to-day. Instead was used a separate *uttariya* or upper cloth, which was tied round the waist by the men on sacred occasions. Armlets, bracelets, anklets, necklaces, ear-rings and other ornaments were equally worn by both sexes. The higher classes, the gods, kings and queens wore long hair tied in large knots behind the head or on one side as among the Tamil and Telugu women to-day.

The custom of seating the goddess consort on the lap of the god appears to be an ancient convention surviving from some remote period to the present day. Such a posture would appear to have been as impossible for ordinary mortals on public occasions in the days of Vijayanagar as it is to-day in India. The posture was perhaps adopted by public art to emphasise the oneness in spirit of the consorts as evidenced in such compound names as Sītā-Rāma, Lakṣmī-Nārāyaṇa and such conceptions as Ardhanārīśvara.

VIRŪPAKSHA I.

No issues of this ruler are known.

BUKKA II.

Type A.—Bull.

14. Ae. Similar to No. 13.

Obverse :—Bull similar to No. 13, but with sun and moon above.

¹ Longhurst : *Hampi Ruins*, p. 44.

Reverse :—In circle of dots three-line Nāgari legend with rules between the lines.

(Vi) ja
ya Bu ka
Rā ya

Specimen in the Cambridge Museum.

There were two kings to whom it is possible to attribute this coin : Bukka II and Vijaya I. The latter had also the name Vijaya Bukka, by which he is known on some of the inscriptions. But the obverse of the coin with the dagger and no conch and the reverse without any dagger in the centre make the coin resemble the bull type of Harihara II more than the bull types of Dēvarāya I. One difficulty which arises in attributing this coin to Bukka II, is the epithet "Vijaya." This king was perhaps called Vijaya Bukka also, in which case the application to him of the name 'Ajarao' by Nuniz¹ would be explained.

DĒVARĀYA I.

Type A.—**Uma-Mahesvara.**

15. Ai. 45. Varāha. Wt. 52·3.

Obverse :—Śiva and Pārvatī as on No. 8 of Harihara II.

Reverse :—Three-line Nāgari legend with rules between the lines.

Sri pra
tā pa Dē va
Rā ya

16. Ai. 35 Half Varāha. Wt. 26·1.

Similar to No. 15.

Type B.—**Umamahesvara with Battle-axe.**

17. Ai. Varāha.

Obverse :—Similar to No. 9.

Reverse :—Similar to No. 15.

Śrī Pra
tā pa Dē va
rā ya.

NOTE.—Bidie² thinks that Śiva holds in his right hand the 'ḍamaru' and in the left the Khaṭvāṅga or club. The ḍamaru looks also like a conch or even bow.

¹ Sewell : *For. Emp.* p. 51.

² Bidie. *Pagoda or Varaha coins*, p. 44.

Type C.—**Lakshminarayana.**18. Ai. '45 Varāha. Wt. 52'3¹

Obverse :—Vishṇu and Lakshmī, similar to No. 10 of Harihara II.

Reverse :—Similar to No. 15. Śrī Pra
 tā pa Dē va
 ra.

19. Ai. '4 Half Varāha. Wt. 26.

Very often there is a dot under 'Pa' in 'Pratāpa' and sometimes the diagonal stroke above 'Dē' is absent or 'Dā' or 'Dō' is found. 'Ya' at the end may be 'yā.'

Type D².—**Bull and Nagari legend.**

20. Ae '65

Obverse :—Similar to 10 of Harihara II; bull to left, but with a conch in front instead of dagger.

Reverse :—In circle of dots, dagger above and two-line Nāgari legend below, sometimes with rules between the lines.

Pra tā pa Dē
vā ra ya

The legend is often corrupt.

Dē va ra ya

21. Ae '65³

Obverse :—Similar to No. 20 but with bull to right.

Reverse :—Similar to 20.

22. Ae '65

Obverse :—Similar to No. 19.

Reverse :—Similar to No. 18 but with legend only :

Śrī Dē va
rā ya

23. Ae '65

Obverse :—Similar to No. 21, but with crescent moon and sun above, sometimes with a rule below them.

Reverse :—Similar to No. 21.

¹ *Ind. Ant.* XX, p. 302.² *Ibid* p. 304.³ *Ibid*, p. 305.

24. Ae '6

Obverse :—Bull and dagger similar to No. 13, but with no crescent above.

Reverse :—Nāgari 'Śrī Dēvarāya'. Similar to No. 22, but with sun and moon on top represented by crescent with central dot ; no dagger on reverse.

The conch perhaps indicates victory and connects the Vijayanagar types with the Chōla types.

Type E.—Bull and Kannada legend.**25. Ae '65**

Obverse :—In circle of dots, similar humped bull to left with crescent and sun above and no dagger on obverse. Some specimens have the Nāgari letter 'dē' in front of the bull standing perhaps for 'Dēvarāya.'

Reverse :—In circle of dots, in three lines (Kannada characters) :

- (1) Śrī Dē va
- (2) A dagger between conch and discus.
- (3) rā ya

The distribution of the letters with the symbol in the centre is perhaps in imitation of the Chālukya and Pāṇḍya issues. Specimens similar to No. 25 are met with in most collections. Sometimes the moon appears with a dot in the centre alongside of the sun, thereby duplicating the sun mark. Some specimens show fine bulls while others have only a rude symbol. The difference was perhaps due to the varieties issued from the central and the provincial mints.

Type F.**26. Ae.**

Obverse :—Similar to No. 25.

Reverse :—Conch to left and sceptre (dagger ?) in centre and discus to right with sun and moon below and the Kannada letter 'De' above.

Rangachari and Desikachari publish this coin and read the doubtful letter as 'De'. It is also doubtful whether the reverse central symbol represents a sceptre or not, as sceptres are uncommon in the Vijayanagar series.

27. Ae '65

Obverse } Similar to No. 25, but with bull to right.
Reverse }

28. Ae '6

Obverse :—Similar bull to left in linear circle, with dots representing its limbs and also sun and moon above ; in front the Nāgari letter 'da' reversed, three dots below line in exergue.

Reverse :—Two-line Kannaḍa legend :

si Dē va
Rā ya

with double horizontal lines and single vertical lines separating the letters. The variety is rather rude and perhaps comes from some out of the way provincial mint. The reverse indicates the continuation of the chequered reverse pattern on the local issues, which have been hitherto attributed to early Mysore.

Type G.—**Bull and 'Nilakantha.'**

29. Ac '45¹

Obverse :—In circle of dots similar bull to right, with Nāgari 'de' in front and sun and moon above.

Reverse :—In circle of dots three-line Nāgari legend with intervening rules :

Śrī
Nī la kaṇ
ṭha

Nilakaṇṭha or Blue-necked is an epithet applied to Śiva. The Sangama dynasty had at least five different Dēvarāyas, the first two of whom were famous as Emperors. Though the reign of Dēvarāya was shorter and less important, yet it was an eventful period of strife against the Moslems. As either of the kings was known as Pratāpa Dēva Rāya, it is difficult to decide to whom the legend on a particular coin refers. Coins with any distinct reference in the legend or in the symbol to an elephant are perhaps to be assigned to Dēvarāya II, as the latter took great pride in distinguishing himself as a hunter of elephants. Out of the seven types described under Dēvarāya I, it is not possible to state definitely that any of them cannot belong to Dēvarāya II.

It is possible to suggest that Dēvarāya II who was somewhat inclined towards an extreme form of Śaivism as taught by the school of Basavēśvara might not have issued the Lakshmīnārāyaṇa type which shows distinct traces of Smārta influence. But the gold issues of the Umāmahēśvara type which are much more numerous might as well be the issues of Dēvarāya II as of his grandfather, as no Varāha and half Varāha pieces of the elephant type have been known which have any reference to either of the Dēvarāyas. Surely, Dēvarāya II also issued the larger gold pieces during his reign of twenty-two years and they were similar to the types of Dēvarāya I, especially to the Umāmahēśvara type.

The copper issues also offer a similar difficulty. The classification here followed assigns all the bulls to Dēvarāya I. This classification is not anything more than merely suggestive. As the Bull type appears under Harihara II and Kṛishṇadēva

¹ *Ind. Ant.* XX. p. 305.

Rāya also, there is no reason to suppose that it did not appear under Dēvarāya II. Nor do the positions of the conch and dagger or the use of the letter 'de' or even the use of the Nāgari or Kannḍa alphabet offer definite proof of the origin of these coins. It is possible that Type C with the bull and Nāgari legend 'Dēvarāya' belongs to Dēvarāya I as it resembles No. 13 of Bukka II and No. 12 of Harihara II; and types D and E showing either a change of the reverse design, or the use of the initial letter 'De' or referring to the distinctly Śaiva 'Nīlakaṇṭha' which may be the name of Śiva or of some important viceroy similar to Lakamaṇa Daṇāyaka, may belong to Dēvarāya II. It is not unreasonable to suppose that Dēvarāya I issued types A, B, and C, while Dēvarāya II issued types A, D, and G, in addition to his other types, though the data available are insufficient to make such a conclusion final.

RĀMACHANDRA I.

There is one specimen at the British Museum which has an elephant with lifted tail moving to left on the obverse and on the reverse a vertical straight line in the centre perhaps a conventionalised mark for the usual sword or dagger with four Nāgari characters which read :

Rā ma
ma ra

The first letter is much worn and only the last three are clear. The elephant would make it a coin of Vijayanagar in the fifteenth century and if the name is correctly Rāma it could refer to Ramachandra I. But as it is doubtful if this prince was ever really in power and as it is more likely that the elephant symbol was adopted by Devaraya II, it is possible that the coin belongs to some ruler of later times and not to Rāmachandra I.

VIJAYARĀYA I.

Type A.—Bull and Kannada legend.

30. Ac 45

Obverse :—Similar to No. 25 of Dēvarāya I.

Reverse :—Similar to No. 25 but the Kannḍa legend may be read as Śrī Jaya or as Śrī de ya.

The attribution of this type to Vijayarāya depends entirely on the reading of the legend. The coin is quite like similar ones of Devaraya I and it is possible to read the second letter as 'de' instead of as 'ja.' But the last letter is more like, 'Ya' than like 'va'. The die-cutter may have unintentionally cut 'ya' for 'va' or more probably the latter may have had a cursive form resembling 'ya'. But as it is, the last letter is more like 'ya' than 'va', though the reading Vijaya would still be difficult as the letter 'vi' does not appear. The coin is described under Vijayarāya I only to call attention to its legend: but its attribution is subject to much doubt.

DEVARĀYA II.—(Co-regent and King).Type A.—**Gold—Elephant.**¹

31. Ai '3 Quarter Varāha. Wt. 13·2

Obverse :—In linear circle, fine elephant moving to left with sun and moon above.

Reverse :—Two-line Nāgari legend with rule between the lines :

Śrī Dē
va rā ya

Type B.—**Silver—Elephant.**

32. Ag. About '4, Small coin.

Obverse :—In linear circle, rude elephant to right.²

Reverse :—In plain field, dagger to left and two-line Nāgari legend.

Dē va
rā ya

Specimen in Tracy's collection.

Hultzsch quotes a description of Dēvarāya II's coins and their names by Abdul Razak, the Persian ambassador who visited Vijayanagar in 1443.³

<i>Metal.</i>	<i>Name.</i>	<i>Value.</i>
Gold	Varaha	Varaha
„	Partab (-Pratapa).	Half Varaha
„	Fanam (-Haṇa)	1/10th Partab or 1/20 Varaha
Silver	Tar	1/6th Fanam or 1/60 Varaha
Copper	Jital	1/3rd Tar or 1/180th of a Varaha.

The above statement is of very great value as it indicates the respective values of the different metals as also the varied currency used in the Dakhan in the fifteenth century. Under Devaraya I, it has already been stated that the varāha and half varāha of Dēvarāya II were in all probability little different from the corresponding coins of his grandfather. The copper 'Jitals' are also numerous, but it is fortunate that at least one specimen of the smaller gold and silver issues is extant. The existence of the gold quarter varāha shows that Abdul Razak's list is not exhaustive. Vijayanagar was in those days highly prosperous and had flourishing internal and international commerce, whose requirements necessitated the issue of a varied coinage.

¹ *I. A.* XX, p. 303 Pl. No. 7.

² *I. A.* XXV, p. 318 Pl. No. 5.

³ *Ibid* XX, p. 301.

The silver coin would appear to be a 'Tar' and its existence is highly interesting in view of the fact that among the indigenous types of the Dakhan, silver coins are exceedingly rare. The need for a light coin of smaller value than the Fanam and sufficiently large to be freely handled would appear to have led to the issue of the 'Tar', the use of silver being perhaps suggested by the example of the Moslem Kingdom of the north.

In the Kaiser Frederick Museum at Berlin there are a few silver coins which are exactly similar to the gold varāha of Dēvarāya with Nāgari legend. It is difficult to decide whether these belong to a different denomination or are only silver imitations of the gold coins.

The appearance of the elephant symbol on Dēvarāya II's coins requires to be explained. As no varāha and half varāha coins have been found in the Vijayanagar series with the elephant mark, it is highly probable that Dēvarāya II retained the divine figures on the older coins of higher values, while he introduced his innovation, the elephant, on the newer coins of lesser values. The elephant device might have been taken from the Gaṅga 'Gajapati' type, but there is a marked difference. The Gaṅga elephant is always a tame State elephant richly caparisoned and moving slowly perhaps as in the Dasara processions at Mysore to-day. But the Vijayanagar elephant, though not so well formed, is much more vigorous and looks on some specimens very like a wild one without even the girth ropes. It is interesting to note that the elephant as a coin type descends from the punch marked and Andhra classes through the Gaṅga and Vijayanagar issues on to the Mysore State where the forests to the west and south are the home of the wild elephants.

Type C.—Copper—Elephant and 'Devaraya.'

VARIETY (a).

33. Ac '65

Obverse:—In double linear circle surrounded by a circle of dots, elephant moving to right, with the Kannāḍa letter 'la' above.

Reverse:—In circle of dots three-line Kannāḍa legend with interlinear rules:

Śrī Dē
va rā ya
. . . . (two letters imperfectly visible).

Hultzsch¹ reads the letter on the obverse as 'Ni', and Rao Bahadur Venkayya reads a similar letter as 'la' ² (For fuller discussion see under Dēvaraya II, Daṇāyak type).

¹ I. A. XX, p. 304.

² Ann. Rept. on Ep. 1904-5, p. 58.

VARIETY (b).

34. Ae.

Obverse :—Elephant to right.

Reverse :—Dagger with discus to right and conch to left. Kannaḍa legend :

above—Śrī Dē va

below—rā ya

35. Ae.

Obverse :—In circle of dots fine elephant moving to left with dagger above and legend in exergue :

? Nāgari : 'Yatam' or 'gajam' (reading doubtful)

Reverse :—Three-line Nāgari legend :

Śrī pra
tā pa Dē va
rā ya

NOTE :—This specimen is in the Mysore Government collection. The legend on the obverse has not been explained. The only understandable reading is 'Gaja' or 'Gajam' which might be an abbreviation for 'Gajabēṭekāra.'

36. Ae '65

Obverse :—In circle of dots caparisoned elephant moving to right with uplifted tail. Above Kannaḍa letter 'ṇ.'

Reverse :—In circle of dots, three-line Kannaḍa legend with interlinear rules :

Pra tā
pa Dē va
rā ya

37. Ae '6

Obverse :—Similar to No. 35 but with no border ; elephant wearing anklets moving to right.

Reverse :—Similar to Dēvarāya I's No. 25.

Kannaḍa : Śrī Dēvarāya.

NOTE :—If Dēvarāya I also issued any elephant types, No. 36 is most likely to be one of them, owing to the similarity of the reverse with that of No. 25. But as a similar reverse is found on Kṛṣṇadēvarāya's coins also with a change of the king's name, it is more likely that Dēvarāya II continued the old reverse design in some mints.

Type D.—Copper—Elephant and ‘Gajabentekara’

38. Ae 45

Obverse :—Tusker elephant moving to right with sun above.

Reverse :—Three-line Nāgari legend with interlinear rules :

Śrī Dē va
rā ya ga sa ve
te kā ra

‘Gasa’ is due to the way in which ‘Gaja’ is pronounced by some illiterate people especially in the Telugu country.

The reverse of this coin is valuable as it gives the name Dēvarāya with the title he loved, namely ‘Gajabēṇṭekāra’ or Hunter of Elephants. Some of the special titles of Dēvarāya II associate him with elephants and it is most probable that Dēvarāya distinguished himself in some particularly exciting incident connected with elephant hunting. Some coins show a wild elephant in a threatening attitude ; one shows a man fighting the elephant and subduing it, while others again have the animal caparisoned and calm. If the hunting incident could be reconstructed, it would be like this: Some fine tusker elephant was causing much havoc in its wild state. The king, who was an adept in elephant hunting attacked it on foot, spear in hand, and subdued it. Later, it was tamed and became his State elephant. The incident was considered so important by the sportsman king that he took as his proudest title the name ‘Elephant Hunter.’

**Type E.—Copper—Elephant and
Rayagaja-Ganda-bherunda.**

39. Ac.

Obverse :—In linear circle, tame tusker elephant with neck¹ ropes and necklace moving to right holding in its trunk what looks like the king’s State sword. Above Nāgari letter ‘de’ (reversed) with ten dots which are difficult to explain.

Reverse :—In double-lined circle with intermediate circle of dots, four lines with interlinear rules : the first three with Nāgari legend :

Rā ya
ga ja ga(ṇ) ḍa
b(ē) ru(ṇ) ḍa

In the place of the fourth line is the royal sword. Among the insignia of an Indian king are his elephant, horse, swords, flywhisks and umbrella.

¹ *Ind. Ant.* XX, p. 304.

40. Ae '6

Obverse :—In similar border, fine roped elephant, moving to right with uplifted tail.
No other symbols.

Reverse :—In circle of dots three-line Nāgari legend only :

Rā ya ga
ja gaṇ ḍa bē
ruṇ ḍa.

The elephant on this specimen is very finely represented as if escaping from its captivity, as very often happens when the tusker is in his rutting season.

41. Ae '6

Obverse :—Similar to 39, but with sun and moon¹ and Nāgari 'De'

Reverse :—Similar to 39, with sword above.

42. Ae '65

Obverse :—Similar to 40, with the Kaṇṇaḍa letter 'de' above, and sword carried by the elephant's trunk, and ornamental trappings on the back of the elephant.

Reverse :—Similar to 40, but with the sun in place of the sword.

43. Ae '6

Obverse :—In circle of dots, elephant with uplifted trunk moving to left, with sword in front and sun and moon above.

Reverse :—Three-line Nāgari legend similar to No. 39.

44. Ae rude :

Obverse :—Roped elephant moving to left with trunk curled into the mouth as while feeding, and uplifted tail, and elephant goad over its head. No border.

Reverse :—Barbarous three-line Nāgari legend perhaps standing for 'Rāya-gaja-gaṇḍa-bhērūṇḍa.'

The title 'Rāya-gaja-gaṇḍa-bhērūṇḍa' is really grand both in sound and in sense and literally means 'the double-headed eagle to the kings who are like elephants.' It was borne by Dēvarāya II and his successors and it is difficult to decide who issued the coins with this legend and without the initial 'De'. There is no doubt that specimens bearing the latter are his ; and the others also are here described under Dēvarāya II as they greatly resemble the variety with the initial 'De'. The appearance of a linear circle with an outer border of dots, and of letters above and below the elephant as also the vigorous attitudes of the elephant itself indicate a greater advance in art than obtained in the days of Dēvarāya I. Dēvarāya II who in his youth prided himself as an elephant hunter, became in later days a great

¹ *Ibid.*

conqueror. This led to his expanding the title so that the conquered kings were compared to elephants and himself to the great mythological bird which fed on them.

Type F.—King and Elephant.

45. Ae.

Obverse:—In linear circle surrounded by a circle of dots: King, wearing short helmet, a large knot of long hair to left side and loin cloth, and holding with both hands a forked spear, runs to left facing a tusker elephant which is stopping short while running to right with lifted tail and trunk, evidently trumpeting in pain and desperation. Above, two Nāgari letters:

“ De ” and reversed “ De ”

Reverse: —In circle of dots, four lines with interlinear rules. First three lines, Nāgari legend:

Rā ya
ga ja ga(ṇ) ḍa
b(ṛ) ru(ṇ) ḍa

Fourth line: conch between moon and sun.

A highly interesting and very rare type. The present specimen which is in the British Museum is the only one known till now. Though the figures on the obverse are too small to allow of much detail, yet the elephant hunting scene is highly realistic and vigorous. The composition shows very good artistic sense and the tusker stopping suddenly short in its pursuit, drawing itself back in pain and despair and trumpeting with uplifted head is very finely portrayed. The folds on the elephant's back which may be of its skin or of the girth ropes are also shown.

The tusker itself, with a large high forehead and small hind parts is of the finest type according to Indian ideas and shows in the artist a traditional knowledge of proportions according to the conceptions of Indian Art. Those only who have seen a 'rogue' tusker elephant in its fighting mood can realise the boldness of the person who would attack it in front with such a simple weapon as a forked spear. The head-dress and long hair of the man show that he was a nobleman, most probably the prince himself. Dēvarāya II appears to have earned his proud title at great personal risk and the scene on this type is an attempted representation of what actually took place.

From the point of view of paleography may be noted the peculiar form of 'ja' and 'ḍa', the absence in most cases of the *anusvāra* and the form assumed by 'ba' and 'va' in the Nanda Nāgari alphabet used in the early Vijayanagar Empire.

Type G.—**Copper—Uma-Mahesvara.**

46.

Obverse:—Śiva and Pārvatī seated as on gold coins.

Reverse:—Nāgari legend in three lines :

Śri pa
ta pa De va
ra ya.

The only thing noteworthy in this coin is the appearance, on its obverse, of Śiva and Pārvatī usually found only on gold specimens. There is nothing definite to show that this coin belongs to Dēvarāya II and not to his grandfather.

Type H.—**Elephant and 'Danayakaru'.**

47. Ae '65

Obverse:—Fine fully caparisoned tusker elephant moving to right with uplifted trunk and tail. Border worn away. Above Kannaḍa letter 'La'.

Reverse:—In linear border circle with outer circle of dots, three-line Kannaḍa legend.

Ma na
da nā ya
ka ru

48. Ac '65

Obverse:—Similar to 46, but with circle of dots around¹.

Reverse:—Bordering circle of dots only and 'na' short instead of 'na' long in the second line.

This type is similar to Dēvarāya II's elephant type. The legend shows that it was issued by a Daṇāyaka or Daṇḍanāyaka, general of the army and perhaps of a viceroy who had been authorised to issue coins in his own name. Elliot² and Hultzsch³ suggest that these might be issues of the Toṇṇūr Hoysaḷas who ruled as local chiefs after the destruction of their empire. This is improbable as the type distinctly belongs to the middle of the fifteenth century when there do not appear to have been any Hoysaḷas at Toṇṇūr. Rao Bahadur Venkayya⁴ reads the letter on the obverse as 'la' instead of 'ni' as read by Hultzsch and by interposing an absent letter 'kha' reads the complete legend as "La Kha ma na da nā ya ka ru". He thus attributes it to the famous Daṇāyik Lakkaṇṇa who was Viceroy

¹ *Ind. Ant.* XX. p. 304.² *E. C. S. I.* p. 81.³ *Ind. Ant.* op. cit.⁴ *Ann. Rept. on Epig.* 1904-5, p. 58.

in independent charge of the Madhura province under Dēvarāya II. Krishnasastri appears to approve of the attribution¹. This is perhaps the best solution of the problem, though it ought to be confessed that there are some difficulties. It is doubtful if the first letter is 'la'. It could as well be read as Śrī or Ni, and its appearance on the top of the obverse in several other varieties makes it most probably 'Śrī'.

Further, it is hard to understand why the second letter 'Kha' is omitted. The reading of the third letter as 'Ma' is not quite certain. The full name of the Viceroy of Madhura was Lakshmana Daṇāyaka, and he was generally called Lakkanna. It is not easy to understand why he is called 'La ma na' on the coins. The last letter 'ru' of the legend, a termination absent from the king's names even, shows that the Daṇāyak was held in great esteem and perhaps fear, as he and his brother were the men who reorganised the whole kingdom and helped the king to rule it².

There is another point about this type which throws a new light on the administration of the Empire. It was stated under Bukka I that the viceroys and local rulers appear to have sometimes been allowed to issue coins of their own. But as no names of viceroys have been found on the gold coins, it is to be inferred that the gold pieces which were the inter-provincial standard currency were issued in the king's name while his copper issues were supplemented by the viceroys locally minting coppers often in their own name. Travellers had considerable difficulty in later times as they had to change their money while moving from one province to another. This shows that there was a highly varied local copper currency.

VIJAYARĀYA II.

Elephant and 'Vijayaraya'.

49. Ae. .6

Obverse:—In circle of dots, tusker elephant moving to left with uplifted trunk and tail. Rather rude. Above, discus and conch.

Reverse:—In circle of dots three lines in Kannada:—

(1) Vi ja

(2) Dagger between sun and moon.

(3) ya ? Rā ya.

The elephant is rude. The coin is subsequent to Dēvarāya II and resembles those of Mallikārjuna. The legend however is not quite clear. The most likely reading is Vijaya (va ?) rāya which would attribute the coin to Vijayarāya II who reigned for a few months only in 1447.

¹ A. S. I. 1907-08, p. 249.

² *Nāyaks of Madhura* pp. 10-15.

*MALLIKĀRJUNA.*Type A.—**Elephant and ‘Mallikarjuna’.**

50. Ae.

Obverse :—In linear circle surrounded by circle of dots,¹ elephant to left with lifted tail. Kannaḍa letter above : ‘Śrī’.

Reverse :—In linear circle surrounded by circle of dots, three-line Kannaḍa legend :

Ma li
kā ju na rā
ya ru

51. Ae.

Similar to No. 49, but elephant on obverse to right.

Type B.—**Elephant and ‘Immadi Deva Raya’.**

52. Ae. .65.

Obverse :—In circle of dots, elephant with lifted tail running to right. No other marks.

Reverse :—In circle of dots three-line Kannaḍa legend :

Yi ma
ḍi Dē va
Rā ya

These coins were described and figured by Hultzsch in the *Indian Antiquary*. They are now most probably in the Madras Museum. No specimens exist at the British Museum. There can be little doubt that the coin bearing the name Mallikārjuna belongs to the same king as that bearing the name ‘Immadi Dēva rāya’. The use of the different names for the same person was very probably due to Mallikārjuna calling himself a second Dēvarāya later on in his reign. The name Mallikārjuna suggests the connection of the family in his father’s days with the worship of Śiva in the form of a *Śabara* or hunter. Local tradition connects the place Śrīśailam to the north of the Tirupati Hill with the worship of Mallikārjuna and it is very likely that Dēvarāya II who was inclined to the worship of Śiva named his son after the deity of Śrīśailam.

¹ *Ind. Ant.*, XXI. p. 321.

*VIRŪPĀKSHA II.**RAJAŚĒKHARA (CLAIMANT).**VIRUPĀKSHA III.**PRAUDHADEVA RĀYA.*

No coins of any of these four rulers have been known. The coins known till now disclose a long break in the series between 1465 and 1509. This period was one of revolutions, usurpations and strife, though the Empire had powerful rulers after 1486. It is unfortunate that the coins at present available do not throw any light on the struggle for power between the rival claimants for the throne between 1465 and 1486. It is possible that, feeling themselves too weak to circulate coins in their own names, they continued to mint coins in the name of 'Pratāpa Dēva Rāya' just as the various independent provincial rulers of India did in the last days of the Moghul Emperor Shah Alam.

PART IV—MANUSCRIPTS.

VIDYĀRĀṆYAKĀLAJÑĀNA.

There is a paper manuscript volume belonging to the Mysore Oriental Library entitled *Vidyāraṇyakālaññānam*, containing about 300 folio pages in Telugu characters. The bulk of this volume pp. 1—235 is taken up with *Kālaññānas* or prophecies dealing with the history of Vijayanagar, many of which are said to have been revealed by the sage Vidyāraṇya to King Harihara I and compiled under his orders by the ascetic Bhāratīkṛishṇa. Other prophecies dealing with the history of Vijayanagar are in the form of a dialogue between mythological personages, Śiva, Skanda, Nandi, Brahma, Kaśyapa, etc. The rest of the volume contains prophecies called *Purātana-vachanagaḷu*, by Vīraśaiva saints named Gōvinakereya, Dēvarasaiya, Basava, Channabasava, Śivaiya, etc. These are in Kannāḍa prose and as they have nothing to do with the history of Vijayanagar, we are not here concerned with them. The other series which may be called *Vidyāraṇyakālaññāna* series are in Sanskrit verse. It is not known when and from what original this copy was made. The manuscript is generally in a good condition though there are a few lacunae here and there and also some errors in orthography and language.

The *Vidyāraṇyakālaññāna* series consist of the following different narratives :

Contents.

(1) *Vidyāraṇya-kṛiti* (?), giving a history of Vidyāraṇya down to his foundation of the City of Vijayanagar and a brief account of its rulers pp. 1—29, (2) *Vidyāraṇyaśaka* pp. 29—36 giving a brief account of Harihara and Bukka and the succeeding rulers of Vijayanagar, (3) *Vidyāraṇyakālaññāna* pp. 36-39, being mainly the story of Vīra-vasanta, (4) another called “*Vidyāraṇyaśaka*” pp. 39-59 but really a continuation of the above, (5) *Śivaskanda-samvāda* pp. 60-156 supposed to be a dialogue between Śiva and Skanda and containing a fuller but imaginary history of Vīra-vasanta, (6) *Vidyāraṇyakôśa* pp. 156-165 also giving a brief account of Vīra-vasanta composed by Vidyāraṇya (7) *Vidyāraṇyakôśa-vyākhyâ* pp. 165-175, a commentary on the above by Bhāratitīrtha called also Kṛishṇa Bhāratī, (8) *Śivanandi-samvāda* pp. 175-186 supposed to be a dialogue between Śiva and Nandi and containing a brief history of Vīra-vasanta, (9) *Dattâtṛēyasamhitâ* pp. 187-205 similar in contents to the above but said to be related by Dattâtṛēya to Kārtavīrya, (10) *Pitāmahasamhitâ* pp. 206-225 said to be narrated by Brahma to Kaśyapa and similar to *Vidyāraṇyaśaka* (pp. 29-36) containing the names of all the rulers of Vijayanagar

down to Viravasanta, (11) Ānegondi-sāsana pp. 225-236 giving a brief account of the Vijayanagar kings down to Viravasanta and said to have been narrated by Vidyāranya to Harihara and compiled by Bhārati Kṛishṇa and engraved on a copper plate at Ānegondi. We may note here that except the dialogues so called, and the commentary the rest of the narratives are said to have been composed by Vidyāranya. Vidyāranyaśaka pp. 29-36 is said to have been compiled by Bhāratīkṛishṇatīrtha under the orders of Vidyāranya and inscribed on a slab at Śringēri behind the shrine of Vidyāranya-vōgi.

Although most of these narratives are said to have been composed by Vidyāranya, they give a history of the Vijayanagar kings down to the commencement of the reign of Venkaṭapatirāya I (who is believed to be the Viravasanta of these narratives) 1586-1615.

Date.

But the future tense is used for all kings after Harihara I. It is however certain that they were not composed by Vidyāranya nor were they contemporary with him. The first of these narratives, Vidyāranyakṛiti practically stops after Sadāśiva and merely prophesies the advent of a future hero who would restore the greatness of Vijayanagar. Hence it may be assigned to Circa 1580 A.D. We may also state here that like the Kalki of the Purāṇas, Viravasanta is an imaginary king of the Vīraśaiva tradition who is believed to rise in future, destroy the wicked kings and restore righteousness on earth. When at the commencement of Venkaṭapatirāya I's reign people found for the first time after the battle of Talikōṭa (or Rakkas Tegaḍi) in 1565 freedom from foreign aggression and internal peace in the Vijayanagar kingdom they naturally identified him with the glorious Viravasanta whose advent they had hoped for. We find even as early as the beginnings of the Vijayanagar kingdom this epithet Viravasanta applied to Mādhava-Mantri, Governor of Āraga and Konkana provinces.¹

It is probable that the Vidyāranyakālajñāna series were compiled at different periods by different persons from about 1580 to 1600 A. D. These accounts were based apparently on older chronicles current at the time though additions might have been made through the ignorance or imagination of the compilers.

The earliest reference to Vidyāranyakālajñāna occurs in the encyclopaedic work in Sanskrit of King Basava I (1697-1714), chief of Keḷadi.

Earlier references.

There a history of the rise of Vijayanagar and the names of its kings are given in the fourth chapter said to be based on Vidyāranyakṛiti and Pitāmahasamhitā.² Similarly Keḷadinṛipa-vijaya, a Kannaḍa prose work of the same country dated about 1780 A. D. also refers to the prophetic works composed under the orders of Vidyāranya when the City

¹ Isarapura inscription, E. C. VII Honnali Taluk 84 of 1377.

² See Śivatatvaratnākara p. 107, Madras 1927.

of Vijayanagar was founded.¹ Buchanan in his Journey from Madras² also refers to a "Rāya Paditi or succession of the Rajas who have governed Tuluva" in the possession of one Rāmappa, compiled from Vidyāranya Sicca (same as Vidyāranya-śaka) and other sources. Another Rayapaditi is also referred to by the same scholar, as found in the possession of Subbaiya, a Brahman of Holehonnur, similar to the above.³

A notice of this work Vidyāranyakārajñāna is found in Wilson's Mackenzie MSS., p. 322 but it is meagre and abounds in errors. "A prophetic account of the foundation of the City of Vijayanagar in the Sal. year 1258 or A.D. 1335 and of the succession of its princes, attributed to Vidyāranya or Mādhavasvāmi, the minister of Harihara and Bukka, the first princes of Vijayanagar. The work is accompanied by a commentary by Kṛishṇa Bhārata and by some other specimens of prophetic foresight ascribed to Śiva, Yogi and Padma Purāṇa giving an account of the Kādamba dynasty of Kings and other princes." Now the Vidyāranyakārajñāna definitely distinguishes Mādhava the minister from Vidyāranya, the ascetic and does not identify them. Kṛishṇa Bhārata or Bhāratīkṛishṇa is credited only with the composition of a commentary on Vidyāranyakōśa and not on the rest of the narratives of the series. It is Vijayanagar history and not the history of the Kādamba dynasty that is referred to in the Vidyāranyakārajñāna series.

The MS. work Rājakālanirṇaya noticed in p. 8587 of Vol. XXI of the Descriptive Catalogue of the Sanskrit MSS. in the Government Oriental MSS. Library, Madras, seems to be very similar to the narratives Vidyāranyakṛiti and Pitāmahasamhitā of the Vidyāranyakārajñāna series. But only a few extracts are given in it which do not enable us to appraise the work. The editor in his English note makes Vidyāranya son of Vidyāśankara although the text tells us that he was his disciple.⁴

The first scholar to notice the above manuscript Rājakālanirṇaya in editing an inscription was Mr. Gopinatha Rao. Unfortunately although he has made use of the material in the manuscript to some extent he has spoken in disparaging terms about its historical value.⁵ But we must remember that one of the authorities for Vijayanagar history is Nuniz's narrative which is said to be based on some indigenous work and although the dates given by him to the Vijayanagar kings do not agree with those arrived at from a study of the inscriptions, historians on that

¹ P. 16, Kelādinripa Vijayam, Mysore Oriental Library Edition 1921.

² Vol. II, Madras Edition 1870, p. 270.

³ *Ibid* p. 415.

⁴ cp. the opening stanza of the above work :

विद्याशंकर शिष्येण विद्यारण्येण धीमता . . . etc.

⁵ See p. 10 of Ep. Ind. Vol. XV Śrīśailam plates of Virūpāksha.

account do not despise his narrative. We find considerable resemblance between Nuniz's narrative and Vidyāraṇyakālañña. Further, Vidyāraṇyakālañña is a work on which later writers of the 18th and 19th centuries depended for information regarding the origin of the Vijayanagar kingdom and which they cite as an authority. Surely such a genuine and standard native traditional account current about three centuries ago has to be treated with respect though the details may not fully agree with those found in the inscriptions. Moreover, we have to remember that there is still confusion both over the chronology of the early Vijayanagar kings and over the events that led to the rise of that empire and the part played by Vidyāraṇya in its establishment. We must therefore try to discover what little light we can get from the Vidyāraṇyakālañña series over these puzzling questions.

An attempt has therefore been made in the succeeding pages to give some extracts from the various parts of the manuscript dealing with the establishment of the Vijayanagar kingdom and an account of the reigns of the successors of Harihara down to Viravasanta and to comment on the salient features in the extracts.

VIDYĀRANYAKRITI.

A HISTORY OF VIDYARANYA UP TO THE FOUNDATION OF VIJAYANAGAR.

The first narrative in the Vidyāraṇyakālañña series found in pp. 1-29 of the volume may be designated Vidyāraṇyakṛiti though no definite name is given to it in the manuscript. It is said to have been composed in the form of a śāśana by Vidyāraṇya himself. The greater part of it is taken up with the events in the life of Vidyāraṇya up to his installation of Harihara I on the throne at Vijayanagar (pp. 5-23). Extracts from this are given below :—

“(Praise of the sage Vyāsa). I bow to Vidyātīrtha, the Mahêśvara whose breath is the Vêdas and who created the whole Universe from the Vêdas. I, Vidyāraṇya by name, am telling briefly what happened to me while I was in the Vindhya mountain. May all people listen attentively. O guru, lord of gods, my master, I am going to Benares to clear my doubts in the commentaries on the four Vêdas. May you be pleased¹.

One morning, while dwelling in the Vindhya mountain, I met a Brahmarākshasa named Śṛiṅgi of Priśni-gôtra suffering from thirst and hunger and emaciated.

¹ The context here is not clear. But Rājakālanirṇaya has certain verses at the beginning which help to elucidate the text here.

कदाचिद्गुरुं साक्षिष्यं गत्वा च प्रार्थितो गुरुं । कृतानां वेदभाष्याणां संशयस्य निवर्तने । विद्याशंकरयोगीन्द्र देव्याज्ञां मम-
देशिक । काशीप्रति गमिष्यामि प्रसादं कुरु मे प्रभो । वसन्ति मुनयस्तत्र संशोध्य गमनाय मे ॥

I asked him who he was and why he was wandering in the forest alone and why he was so emaciated. He explained that it was due to his having received a gift called Tulāpurusha from Rāma in the age of Trêtā and not having performed the requisite penance. I however pleaded my inability to help him with food since I was an ascetic. Śringin replied that he would enable me to meet the sage Vyāsa from whom I could get all the necessary miraculous powers I followed the directions of Śringin and met Vyāsa in the disguise of a hunter (kirāta) leading four dogs (which were really the Vēdas) and proceeding to Benares. I told him that I knew who he was through Śringin. Vyāsa took me with Śringin to Badari and taught me how to acquire the *siddhis* like Animā (miraculous powers attributed to yōgis in India).¹ He also instructed me in the knowledge of all śrutis, smritis, purāṇas, itihāsas, arthaśāstras, kâmaśāstras (erotic science), and the 64 samhitas of Śiva and enabled me to understand the events of the past, to know what is going on at present and to foretell what would happen in the future. To enable Śringin to be fed to his heart's content the sage Vyāsa directed me, after initiating me into the mystic lore of Śrichakra, to construct a city as had been done by Maya and Viśvakarma for the Dēvi after she killed Bhaṇḍāsura and to set up a throne there.²

After the sage disappeared . . . I went in the company of Śringin to Kishkindhā and worshipped god Virûpāksha on the bank of the
Virupaksha Commands. Tungabhadra. The god bade me re-build in accordance with the *tantras* the city named Vijayā (Vijayanagar) which was once one of the eight great cities and measured two yōjanas in circumference and in the middle of which lay the hill Matanga and which had disappeared in the course of time.³ Hearing this, I stopped for a time in a cave of the Matanga hill.

During this time, two persons named Sāyana and Māyana came to me and begged me to bless them with offspring. But I told them that
Sayana and Mayana. they were not destined to get children. At this they became sad and begged me to make use of the large sums of money earned by them for performing Dharma (charities) and enable them to attain on death the regions reserved for those who have sons. Thus entreated I made them my disciples and I composed and got composed by them works named Sāyanīya and Mādhavīya dealing with various śāstras."

¹ Vidyāranya is stated in p. 226 of Vidyāranyakālajñāna to have gone to Benares and performed tapas in order that Vyāsa might enable him to obtain the knowledge of the present, past and future.

² Details about Śrichakra are given in pp. 4-19 (*ibid*).

पीठिचरसु संख्याता नगरी विजयाह्वया । आयामविस्तरतया योजन द्वय सम्मिता । मतंग इति तन्मध्ये राजते सर्वकामदः । सा पुरी कालसंस्पर्गादिदानीं क्षयमागता । संशोध्य सर्वतन्त्राणि भूयोपि नगरीमिमां । सम्यङ्निर्मायतां मेत्वमञ्जदानं प्रदापय ॥ (वि. का. पु. १०).

We may just consider here what the Vidyāraṇyakālañjāna series have to tell us about Vidyāraṇya:—

“Vidyāraṇya was a disciple of Vidyāśankara called also Vidyātīrtha.¹ He calls himself a follower of Śankarāchārya.² He was the author of numerous works on various śāstras which are attributed to the brothers Sāyana and Mādharma, including the Vēdabhāṣya. He was given to much travelling³ and went to Benares to meet the sage Vyāsa to get his Vedabhāṣya revised. On the way, he met Śringin, a Brahmarākshasa in the Vindhya Mountain. From Vyāsa, Vidyāraṇya learnt all the mystic lore and on going to Hampe to pay his respects to god Virūpāksha he was bidden to revive the ancient city of Vijayanagar which had disappeared and to set up a kingdom there. This would enable the god Virūpāksha to receive proper worship and offerings and help Śringin to be fed to his heart's content. We find a temple for Śringin called Maleyāla-brahma set up near the Matt in Śringēri and it is said that without propitiating him no entertainment or feast could be organised at Śringēri.⁴ Vidyāraṇya accordingly stopped at Hampe where he met later Harihara and Bukka, who had been defeated by the Ballāla king. With his blessings they attained success. The spot for the construction of a capital city was indicated by a hare turning on hounds during a royal hunt south of the Tungabhadra. Vidyāraṇya after careful study and calculations built a city there and installed Harihara on the throne there. He also foretold the history of that city and kingdom, its rise, fall, and revival under Vīra Vasanta to Harihara and this account was compiled under his orders by the ascetic Bhāratīkṛishṇa. The first three kings at Vijayanagar ruled with his favour.⁵ The first thirteen kings were devotees of god Virūpāksha and had deep reverence for Vidyāraṇya and his disciple Kriyāśakti.⁶

We may note here that the story of Vidyāraṇya's meeting with Vyāsa is also found in a Sanskrit poem called Guruvamśa composed about 1740 A.D. giving a history of the Śringēri Matt.⁷ There Vyāsa is said to have assumed the disguise of a Śvapacha (low caste man). The story of Śringin and of

**Vidyaranya and
Madhava.**

¹ Cp. the verse in p. 29, under Vidyāraṇya-śaka.

विद्याशंकरशिष्येण विद्यारण्येन योगिना । आख्यातो नृपवंशस्य राज्ञां कालविनिर्णयः ॥

² Cp. the half-verse in p. 36 शंकराचार्य सच्छिष्यो विद्यारण्यसमाह्वयः ॥

³ Cp. कदाचित्पयैटन् भूमिं प्रादक्षिण्येन सर्वतः अवाप्य काशीं p. 225

⁴ M. A. R. 1916, p. 16.

⁵ Cp. सुखेन क्षितिपालोयं विद्यारण्य कृपावशात् p. 211.

⁶ Cp. विद्यारण्य मुनीन्द्रस्य तच्छिष्येण तथैव तु । क्रियाशक्त्याह्वयेनैव कृतानुग्रहशालिनः । विरूपाक्षस्य भक्तास्ते त्रयोदश नरेश्वराः ॥ p. 31.

Kriyāśakti was a Śaiva teacher of the Kālamukha School. Madhava-mantri, Governor of Chandragutti, etc., speaks of him as his guru in 1347, M. A. R. 1929, p. 172. Inscriptions down to Dandepalli plates of 1410 E. I. XIV speak of Kriyāśakti as the guru of Harihara II, Muddadaṇḍēśa, Viṭṭhaṇṇa Voḍeyar and Vijayabhūpati, etc. Apparently there must have been two gurus of the same name at this period.

⁷ P. 15, M. A. R. 1928.

Mādhava and Sāyana is also given in the same work. They are called ministers there.¹ But it has to be remembered that Sāyana and Mādhava only acknowledge Vidyâtîrtha and not Vidyâranya as their guru. Moreover, Sāyana had several sons as stated in Alankârasudhânidhi.² That Mādhava was different from Vidyâranya and that Bhâratikrishṇa was a disciple or junior of Vidyâranya and Vidyâranya was the disciple not of Bhâratikrishṇa but of Vidyâtîrtha and that he was already an ascetic before the foundation of the Vijayanagar Kingdom are facts of great interest to be gleaned from Vidyâranyakālañña. The poem Guruvamśa makes Bhâratikrishṇa, a younger brother of Vidyâranya before he became a sanyâsi but he is said to have become a sanyâsi earlier.³ The journey of Vidyâranya to Benares and his sojourn there, not before 1336 but very much later is referred to in a Kaṭita inscription in the Śringêri Matt of 1380.⁴ Inscriptions recognising Vidyâranya as the head of the Śringêri Matt are dated between 1375 and 1386.

As regards Vidyâtîrtha or Vidyâśankara he is called Vidyâtîrtha in inscriptions⁵ and in the works of Sāyana and Mādhava.

Vidyatîrtha.

Vidyâśankara was the name of the linga set up over his tomb and hence that of the temple at Śringêri enshrining the linga. However in later literature, he is called Vidyâśankara. Vidyâtîrtha seems to have been different from a Vidyâśankara who died about 1388⁶ while Vidyâtîrtha must have died about 1356, long before the accession of Vidyâranya at Śringêri about 1375. What relation he had to Vidyâśankara who was the guru of Naraharimantri, governor of Goa in 1391, cannot be determined.⁷ Probably he was different.

Bhâratikrishṇatîrtha is called Bhâratîrtha in inscriptions and contemporary literature⁸. He seems to have set up the Vidyâśankara

Bharatîrtha.

temple at Śringêri in memory of his guru Vidyâtîrtha before 1380. He is said to have died in 1374.⁹ The first inscription of his successor in the Śringêri Matt (Vidyâranya) so far discovered is

¹ माधवीयमिति सायणीयमित्यादरायतिवरोर्यित आभ्याम् । वेदशास्त्रगङ्गोः सकलास्ता स्साधुसंन्यधित तद्वय नाम्ना

Guruvamśakāvya, Śrīrangam, V. 44.

² M. A. R. 1908, p. 27.

³ Guruvamśa IV, 22.

⁴ M. A. R. 1916, p. 57.

⁵ E. C. VI Sringeri I; M. A. R. 1916, P. 57; E. C. IV, Yedatore 46. etc.

⁶ E. C. X Mulbagal 11.

⁷ Ep. Ind. XXI p. 17 Chaudala grant.

⁸ E. C. VI Sringeri 1 of 1346; Sringeri Kaṭita of 1380 M. A. R. 1916, P. 57; Parāśara-smṛiti vyākhyā, etc.

⁹ M. A. R. 1916, P. 18.

that at Kuḍupa, South Canara District, dated 1375.¹ But though Vidyāranya succeeded him to the pontificate at Śringêri he seems to have been a junior to Vidyāranya as indicated in the Śringêri copper plate grant of 1386 A. D. and the Kaḍita of 1380.²

VIDYĀRANYA AND THE ESTABLISHMENT OF THE VIJAYANAGAR KINGDOM.

The following extracts on this subject are from Vidyāranyakṛiti (pp. 20-30).

“In the meanwhile, two princes of Kuru-vamśa possessed of great valour and kingly bearing, who were employed at first as treasury guards under king Vira Rudra were overcome by the **Harihara and Bukka.** Yavanas (Mussalmans) and feeling helpless went to Śilāpuri where they served king Rāmanātha as treasurers. After a while, they crossed the river Kṛishṇā in boats and waged war with king Ballāḷa but they sustained defeat. They then came to me (Vidyāranya), related their history and prayed to me. I instructed them to fight again and they did so and this time they succeeded in defeating king Ballāḷa and occupying his kingdom and ruled in the city of Hastikōṇa (Āneyagondi).

“Once while they had gone on a hunting excursion to the south of the Tungabhadra river, a hare drove away two hounds which had been set on the animal. The hounds ran away and the hare disappeared. The hunters, surprised at this, related the incident to the king (Harihara) who came to me and told me the news. I then went to that spot and seeing that it was suitable for a capital for kings (or seeing that it was the site of a royal capital³) I built a fine city there in the form of a man⁴ with nine entrances, etc., after appeasing Bhairava dwelling in the battle-ground who is pleased with the offerings of thousands of human beings⁵ on the 7th lunar day of the light half of Vaiśākha with the constellation Maghā in the cyclic year Dhātu, 1258th Śaka year, in an auspicious time (lagna) (pp. 21-22) After making calculations according to the śāstras, I foresaw that it would last for 360 years and at the end of that period it would be attacked in the vital parts⁶ and perish

¹ Madras Epigraphical Report 1929, No. 460.

² M. A. R. 1916, pp. 57-58.

³ तां स्थलीं प्रसमीक्ष्या राजधानीं महीक्षितां

⁴ पुरुषाकृतिशालिनी

⁵ अनेक नरसाहस बलिहृतया प्रसेदुषः

The phrase might also mean ‘pleased with numerous human sacrifices.’

⁶ मर्मभेदात् p. 23, *ibid.*

"I now anointed, for the growth of righteousness, Harihara born of Kuruvamśa and endowed with the qualities of honesty, compassion, etc., by the rite of *pārṇābhishēka* as king and presented him with a throne, bangles and crown."¹

It can be seen that according to the above extracts Harihara who founded the Vijayanagar empire belonged to Kuruvamśa and he and his brother (Bukka) were at first employed under Vīra Rudra (the Kākatiya king) as treasury guards and on his being defeated by the Mussulmans they went to Rāmanātha to serve as treasury officers. What caused them to leave him is not stated.² We next find them waging wars with the king Ballāḷa. At this stage, when they were still unsuccessful in battle, they came to Vidyāraṇya who favoured them and in the next war they overcame Ballāḷa and occupied his territory. Vidyāraṇyaśaka adds the following regarding Harihara and Bukka:—

Sultan's Gift.

"Once upon a time, two brothers of great courage and fame were seized by the soldiers of Suratrāpa (Sultan of Delhi ?) and imprisoned. It so happened that at night it rained heavily accompanied with thunder and lightning. The brothers however did not fear and although the Sultan who was nearby was asleep they did not escape but remained near the door. The Sultan awoke after some time and finding out who the prisoners were and perceiving their honesty he ordered their release and granted them a kingdom in the Karṇāṭa. Armed with his authority, the brothers crossed the river Krishṇavēṇī and fought with Ballāḷa and incurred defeat. Afterwards, while Haryaṇa (Harihara) was sleeping on the lap of his brother, the yōgi Rēvaṇa appeared in a dream to him, gave him a linga of mystic virtues (siddhalinga) named Chandramauli and told him that he would soon meet the sage Vidyāraṇya and with his help he would attain prosperity. On awaking from the dream, Haryaṇa (Harihara) related it to his brother." (P 29-30)

The Guruvamśakāvya also gives us the full story about Harihara and Bukka, following the above two accounts.³ Śivatavaratnākara tells us that Harihara and Bukka came from Ujjayini and after the loss of their employment under Vīra Rudra they went on a pilgrimage and met Vidyāraṇya as directed in a dream.⁴

The Vīra Rudra of the above tradition is generally believed to be the Kākatiya king of that name whose kingdom was subverted by the Mussalman troops of Mahomed Bin Tughlak, Sultan of Delhi. Rāmanātha under whom the brothers Harihara

¹ सिंहासनं च कटकं किरीटं त्रिशुणोत्थितं p. 23.

² But in another part of the manuscript (p. 226), it is said that he was killed by the Sultan's soldiers and Harihara and Bukka were taken prisoners.

आहवे तौ नृपं हत्वा महा हस्त्यश्वयोधनैः । गृहीत्वा तौ सुरत्राणभटैर्नीतौ निजां पुरीम् ॥

³ Chapter V.

⁴ Śivatavaratnākara, IV, 12-30-35.

and Bukka are said to have served is identified with Kumāra Rāmanātha, Rai of Kampila (near Vijayanagar). He too was defeated and killed by the same troops. His capital is said to be Kummaṭa¹ but in the Vidyāraṇyakāḷajñāna narratives it is called Śilāpuri. Śilāpuri or Ēkaśilāpuri is generally identified with Orugal or Warangal, in the Hyderabad State.

Regarding the caste of Harihara and Bukka, later tradition makes them Kurubas.² So also says a work called Chikkadēvarāya-vadeyar (1672-1704). Keḷadinṛipavijaya says that they were Kshatriyas of the north who came to the south and intermarried with the Kurubas.³

As regards the relation of Harihara to the Mussalmans, we find Nuniz telling us that Mahomed Bin Tughlak, king of Delhi, after conquering Ānegundi left his general Malik Nabi as his local governor and retired northwards and that soon the country rose against the usurpers and after a time the Sultan restored the principality to the Hindu and raised as Rāya the former chief minister "Deo Rao."⁴ Ibn Batuta, the famous traveller who resided in India between 1333 and 1342 says that the Sultan conquered the Rai of Kampila in his expedition against

his rebel nephew Bahaiddin Gushtasp and after slaying its king made his sons Mussalmans and treated them with great honour.⁵ It is highly probable that Harihara and Bukka who had served under this king were taken prisoners by the troops of the Sultan of Delhi but were later released and put in charge of the conquered kingdom and that Ibn Batuta has made a mistake with regard to their actual relation to Kampila (who was the father of Rāmanātha).

Regarding the war of Harihara with the king Ballāla at the instance of the Mussalmans, it is known that the troops of Mahomed Bin Tughlak invaded the Hoysala kingdom and Ballāla III, its king, was killed fighting with the Turukas at Beribi on 8th

¹ See M. A. R., 1929, p. 36.

² See Sewell's *Forgotten Empire*, p. 22.

³ Keḷadinṛipavijaya, p. 15.

Śivatatvaratnākara has a curious story that a shepherd (Mēshapāla) offered himself as a sacrifice to the goddess Lakshmi in order to enable Harihara to establish the Vijayanagar kingdom and that in accordance with a promise given by Harihara to him the kings of Vijayanagar called themselves after the *mēshapāla*. This is said to be the origin of the epithet *vadeyar* occurring after the names Harihara, Bukka, etc. But *odeyar* or *udaiyar* which means the master or lord is a title applied early to the Chōla kings, e.g., *udaiyar Rājendracholadēvar*, etc.

⁴ Sewell's *Forgotten Empire*, p. 19.

⁵ *Ibid* p. 17.

September 1342.¹ The last Hoysala king, Ballāla IV, who succeeded made great efforts to retain the northern part of the kingdom and his inscriptions continue till 1348.² It is probable that Harihara had to fight with the Hoysalas for his kingdom, though scholars are generally of opinion that he was at first a feudatory of Ballāla.³ Wars between the Hoysalas and Vijayanagar kings are referred to in some inscriptions. Thus Mallinātha, general of Bukka, is stated to have conquered the Turuka, Sēvuna, Telunga, Pāṇḍya and Hoysana armies.⁴ Similarly, Harihara II is spoken of as the conqueror of the dominions ruled by Kārṇāṭa, Kuntala, Konkana, Hoysala, Āndhra, Pāṇḍya and Chōla kings in his wars.⁵

Regarding the hare and hound incident at the time of the foundation of Vijayanagar, such stories about the origin of capital cities are very common. Thus Śaśakapura "the city of the hare," the ancient capital of the Hoysalas, is said to have been founded by Sala, on a spot where a hare is said to have pursued a tiger.⁶ The origin of the Vijayanagar city, south of the Tungabhadra, with the incident of the hare and hound is also found in Guruvamśakāvya, and the spurious Bestarhalli and Kapulpur plates.⁷ Nuniz also gives a similar story about the foundation of the Vijayanagar city by a hermit (Vidyāranya) and the city being named after the hermit as "Vydiajuna." But it is pointed out by scholars that down to the reign of Kṛṣṇarāya, the capital of the Vijayanagar empire is called usually both in inscriptions and literature as Vijayanagar, the city of victory, and not Vidyānagar after Vidyāranya. Still however there are a few inscriptions whose genuineness has not been doubted, of the early Vijayanagar times which name the city as Vidyānagar. The earliest inscription which has not been pronounced to be spurious and which connects Vidyāranya with the capital city is on a slab at Hiregunṭūr, Chitaldrug Taluk⁸ which refers to Vidyānagar built by Harihararāya in the name of Vidyāranya-śrīpāda, by order of Pampā-Virūpāksha-līṅga on the banks of the Tungabhadra.

The date given in Vidyāranyakṛiti for the foundation of the Vijayanagar city is Ś1258 Dhātu sam. Vaiś. śu 7 Makhā nakshatra. No week-day is given. If we refer to Swamikannu Pillai's Ephemeris, this date corresponds to April 18, 1336, a Thursday with

¹ See E. C. VI Introduction, p. 18. The Mussalmans of Madura under Ghiasuddin Mahomed Damaghami captured and put him to death, according to Ibn Batuta.

² E. C. IX Introduction, p. 23.

³ Heras's Beginnings of Vijayanagar History, pp. 109-118.

⁴ E. C. XI Chitaldrug Taluk, 2 of 1355 A.D.

⁵ Hosahalli plates: Journal of the Bombay Historical Society, September 1928, p. 130.

⁶ E. C. V. Belur Taluk, 171 of 1160.

⁷ E. C. X. Bagepalli Taluk 70; Nellore Inscriptions No. 15.

⁸ E. C. XI Chitaldrug 45 of 1538 A.D.

Pushya (and later Āślêsha) constellation. This date would be irregular on account of the nakshatra. The nearest date which would correspond with the nakshatra and tithi is April 30, A.D. 1335, but the year is Ś1257 Yuva. Even on this date, the constellation Makhâ is not found at sunrise but commences after about 3 P.M. We may therefore note the texts referring to this date in the various parts of the Vidyâranyakâlajñâna series. The text referring to the date in Vidyâranyakṛiti is given in p. 22 as follows :

धात्वन्दे सितसप्तम्यां वैशाखे मासिभे शुभे । सुलभे शुभनक्षत्रे मघाख्येन विशेषतः । दिक्शरद्वय संख्याके शकाब्दे सुसमागते॥

In p. 31 of the same volume under Vidyâranyaśaka, we find :

दिक्संख्या बाणयुक्त द्विचंद्रयुक्तशकान्विते । धात्वन्दे सित सप्तम्यां वैशाखे मासि भास्करे । सुलभे शुभनक्षत्रे मघाख्ये च विशेषतः ॥

This date is similar to that in p. 22 but the only difference lies in the word *bhāskarē* applied to the month Vaiśākha. This would make the month Vaiśākha the solar month corresponding to Vaiśākha, viz., Vṛishabha and not the lunar month Vaiśākha. Taking this month, the details of the date given correspond to May 17, 1336, a date with the constellation Makhâ as stated in the stanza. Only the month becomes the lunar Jyêshṭha and not the lunar Vaiśākha. As this date corresponds both to the Śaka and cyclic years and the tithi and nakshatra are regular as given in the stanza quoted above, it may be taken as the date meant for the foundation of Vijayanagar. Its week-day is Friday. Hence Friday, 17th May 1336, may be taken as the traditional date for the foundation of Vijayanagar.

We may now notice the other variations of the date occurring in the same volume. In p. 208, we have वैशाखे मासि भार्गवे Vaiśākha with Friday. The other details remain the same. In p. 220, we have all the details the same with the week-day Friday, but the tithi is wrongly given as Pañchami and not Saptami. If we take Pañchami, it would not fit in either with the week-day given or with the nakshatra. In p. 228, we have the details similar to those on p. 31.

The work Guruvamśakâvyaṃ gives the date Ś 1258 Dhātu sam. Vaiś. śu 7 Sunday with Makhâ-nakshatra (Pitribha). But whether we take the month Vaiśākha as lunar or solar, the details of dating are wrong either as regards the nakshatra or the week-day. The Bestarhaḷli inscription referred to before gives the date as Ś 1258 Dhātu sam. Vaiś. śu 7, no week-day but Pushya nakshatra. Rāmappa's Rāya Paditi referred to before gives the date for the foundation of Vijayanagar as Ś 1258 Dhātu Vaiś. śu 7 Wednesday with Makhâ. This date too would be wrong with regard to the week-day. Mr. B. Suryanarayana Rao in his History of Vijayanagar gives the same date as above. The stanza quoted by him (in p. 10) as found in an inscription at Hampe is :

शुक्रे पक्षे सुरगुरुयुते सौम्यवारे सुलभे सप्तम्यां श्रीविजयनगरं निर्ममे निर्ममेन्द्र :

That Harihara was anointed as king with the ceremonial sprinkling of water on his head by Vidyāraṇya and that he was invested with full sovereign regalia including the crown and that he sat on a throne are statements made in the Vidyāraṇyakārajñāna

Harihara's titles.

series. But it is generally believed by scholars that Harihara and Bukka, the early Vijayanagar kings, did not assume imperial titles and merely styled themselves as mahāmaṇḍalēśvaras to indicate their subordination to the Hoysaḷas. But Harihara I is given imperial titles like rājādhirāja in the stone inscription at Hire Gandasi dated 1343 A. D.¹ Even Harihara's younger brother Mārpa is called rājādhirāja yuvarāt-paraṇēśvara in the Kātavalli copper plate grants of 1347. Bukka is given imperial titles and is said to be ruling on the throne of the new Vijayanagari in the Muchchandihalli stone inscription of 1368.² The scholars Mādhava and Sāyaṇa apply imperial titles to King Bukka in their works. The title mahāmaṇḍalēśvara assumed by the early Vijayanagar kings had been used by the Hoysaḷa kings also and was not apparently regarded as a sign of subordination by Harihara I and Bukka I.

The connection of Rēvaṇa Siddha with Harihara occurs both under Vidyāraṇyaśaka in p. 30 and under Pitāmahasamhitā in p. 207.

Revana Siddha.

He is spoken of as a Siddha, viz., one possessed of mysterious powers like Animā (reducing oneself to a shorter size, etc.) acquired by constant practice of yōga. In the Pitāmahasamhitā, he is said to have given a liṅga named Chandramauli to king Bukka while his brother was sleeping on his lap after his defeat by Ballāḷa.³ In Vidyāraṇyaśaka he is said to have given the liṅga in a dream to Harihara.⁴ The former seems to be the more probable account. Rēvaṇa-siddha or Rēvaṇārādhyā is considered as one of the great *āchāryas* or original teachers of the Vīraśaiva religion and is worshipped by the members of that sect while giving the *dikṣhā* or initiation to disciples. His date has not been determined and legends are current making him a contemporary of Vibhīṣhaṇa, brother of the demon king Rāvaṇa of the Trēta age on the one hand and of king

¹ E. C. V. Arsikere Taluk 159.

² E. C. VIII, Sorab 375; E. C. VII, Shikarpur 281.

³ तस्यामेव तु वेळायां योगी रेवण संज्ञितः । सिद्धो देवं समादाय चन्द्रमौलिं सुनिर्मलं । लिङ्गं प्रदत्तवान्बुक्क महेशस्य यशस्विनः p. 207.

⁴ तस्यामेव तु वेळायां योगी रेवण संज्ञितः । सिद्धलिङ्गं समादाय चंद्रमौलिं सुनिर्मलं । लिङ्गं प्रदत्तवान्स्वप्ने महेशस्य महात्मनः ॥ p 30.

In p. 227 of Vidyāraṇyakārajñāna, it is said that after Rēvaṇa gave the liṅga the defeated troops came to Harihara and Bukka. Collecting them all, they saw Vidyāraṇya and with his blessings they defeated Ballāḷa and ruled his kingdom. Once they discovered the lion-seat buried under the earth. Then comes the Hare and Hound incident.

Bijjala (1156-1167) on the other. He is said in p. 72 of the volume *Vidyāraṇya-kālañjāna* under the head *Śivaskandasamvāda* to have invested the king Vira Vasanta who is said to have lived centuries after Harihara I with a sword of magical powers. The līṅga presented by him to Bukka is called Chandramauli. It may be remarked that one of the most sacred objects worshipped daily in the matt at Śringēri is a crystal līṅga called Chandramauli. The local tradition at Śringēri is to the effect that it was brought by the great teacher Śankarāchārya from Kailāsa and handed down to his disciple Surēśvarāchārya from whom the present pontif of Śringēri traces his descent¹. On the other hand, the Vīraśaivas claim that the līṅga was presented by Rēvaṇārādhyā to Śankarāchārya and the poem *Guruvamśa* supports that claim². In *Vidyāraṇyaśaka*, the līṅga Chandramauli seems to have been given by Rēvaṇa to Bukka. Further the former is stated to have prepared Harihara I and Bukka I for an interview with Vidyāraṇya which would lead to their success and prosperity.

THE HISTORY OF THE KINGS OF VIJAYANAGAR.

After giving the story of the coronation of Harihara I, the Ms. *Vidyāraṇyakṛiti* gives us a brief account of the kings that succeeded him on the throne at Vijayanagar. But beyond stating that Harihara and after him Bukka and after him his descend-

Sangama Dynasty.

ants will rule the earth and after them certain persons of mixed caste and then certain powerful Kshatriya princes will reign and then the king will be slain in battle and the beautiful city will be destroyed and the throne lost either after 200 or 360 years or 370 or 380 or 390 years and the land will be ruled by Digambaras, Mlêchchhas, Pāshaṇḍas, (Pāschātyas) westerners until a Brahman discovers the śāsana (the original record which gives Vidyāraṇya's narrative of the foundation of Vijayanagar, etc.) with its secrets and the lion-seat is brought back to the banks of the Tungabhadra, no details of the reigns of kings are given. That the throne set up by Vidyāraṇya would be lost during the reign of Sadāśiva and that in his lineage a king will be born named Vīravasanta who would rule the earth³ righteously and all kings would be subject to him are additional statements found in this account. The narrative closes with a verse stating that all this is true and

¹ See the History of Śivābhinava-Narasimhabhārati in Kannada by Śrīkaṇṭhaśāstri.

² See *Guruvamśakāvya*, chapter III, verse 33 and the commentary thereon.

³ तदा सिंहासनस्यास्य विच्छेदो जायते मृशं । गते शतद्वयेवर्षे षष्ठयायुत शतत्रये । समस्तशीतिनवति युते वाथ शतत्रये ॥ जनादि भार पीडार्थं वास्तुभूतस्य योगिनः । परिवर्तनं कालाद्वा चलनं ग्रामवासिनाम् (p. 23-24). यस्य नाम्नि विनश्येत सिंहपीठं मयोद्धतम् । तस्य नाम समेभूयाद्रूपलक्षणं कोपि वा । सदाशिवे भक्तियुक्तो नाम तस्य सदाशिवः । वंशे तस्य भवे-
द्राजा गजकेसरियोगजः । . . . अथ वीरवसन्तेति नाम्ना लोकैरभिष्टुतः (p 28).

written in a śāsana by Vidyāraṇya by the grace of Vyāsa and there is also a prayer addressed to Vidyātīrtha (pp. 23-29).

Vidyāraṇyaśaka.—Gives a few more details. About the first thirteen kings who are known to history as the Sangama dynasty of kings, the following information is given :—In that city (Vijayanagari), thirteen kings will rule in order whose names begin with Ha, Bu, Ha, Vi, Bu, Dha, Rā, Vi, Dē, Vi, Mā, Rā, Vi¹. Favoured by the sage Vidyāraṇya and his disciple Kriyāśakti, the first thirteen kings who are devotees of Virūpāksha, filled with devotion and righteousness rule the earth gloriously. When the ninth king is dead, there will be great commotion in the kingdom. Then three kings will rule with difficulty. The last of this dynasty will be persecuted by enemies and will run away crossing a river and disappear in a distant country. After 150 years, the dynasty comes to an end. (pp 32-3).

Piṭamahasaṃhitā.—In this narrative, we not only find the above account as given in Vidyāraṇyaśaka but further details are given about the first thirteen kings :—

“ Harihara will rule for ten years and three months in peace and prosperity and then die. Bukka will next rule for ten years and one month in happiness favoured by Vidyāraṇya. After his death, Harihara will rule for nine years and 11 months in righteousness by the grace of Vidyāraṇya². After him, king Vikrama will rule full of devotion to Virupāksha and gurus, honesty and self-control for 13 years and six months. Bukkarāya of the same family will next rule for ten years and one month, full of kindness, patience, and majesty. After him king Dhanuka, truthful and devoted to the gods and Brahmans will rule for 20 years. Next will rule Rāmachandra, healthy and prosperous and at the end of 20 years will attain the region of Viṣṇu. After him king Vijaya will rule for 17½ years full of fame. Dēvarāya will rule next for 18½ years victorious over enemies. After him the truthful Vijaya will rule for eight years and one month. Next Mallikārjuna full of kindness and patience will rule for five years and three days. Then the righteous Rāmachandra will be king for 20 years³ and attain the region of Śiva. All the thirteen kings will be devotees of Virūpāksha. The 13th king named Virūpāksha will be addicted to women and love flowers and go naked constantly.⁴ After 11½ years, he will mount a white horse and crossing the Tungabhadra will escape northwards and disappear and die. After a period of 150 years, the dynasty will come to an end.⁵

¹ हबुहे विबुधेरावि देविमारावि संज्ञिताः

² पालयिष्यन्ति धर्मेण विद्यारण्यकृपावशात् ॥

³ अष्टोत्तरद्वादशान्दे धार्मिकश्च कश्यप ॥

⁴ स्त्रीलोलः कुसुमोपेतः नित्यं स्त्रीणांदिग्धरः ॥

⁵ पचाशदुत्तरशतं वंशपूर्तिर्भविष्यति (p. 211-213).

We shall now discuss here the names and dates of the first thirteen kings.

The Reigns.

Ha or Harihara: 10½ years; Bu or Bukka for ten years and one month; Ha or Harihara for nine years 11 months; Vi or Vikrama for 13½ years; Bu or Bukka for 10 years and one month; Dha or Dhanuka for 20 years; Râ or Râmachandra for 20 years; Vi or Vijaya for 17½ years; Dê or Dêva for 18½ years; Vi or Vijaya for eight years and one month; Ma or Mallikârjuna for five years; Râ or Râmachandra for 20 years; Vi or Virûpâksha for 11½ years. The total comes to nearly 174 years but is given as 150 years as there is overlapping of one king's reign over another specially due to the princes being associated with their predecessors during the closing years of their reign.

We may here notice that Râmappa's Râyapaditi gives the following list: Harihara 15 years; Bukka 22 years; Harihara 31 years; Virûpâksha 4 years; Bukka 1 year; Dêva and Râma 7 years; Virûpâksha 11 years; Dêva and Virûpâksha 28 years; Mârappa four years; Râmarâya and Virûpâksha 27 years; (Total 150 years). Subbaiya's Râyapaditi gives the same order for kings except for the 10th and 11th who are Mallikârjuna and Râma.¹

Śivatatvaratnâkara follows the same order as Râmappa's and does not give the length of each reign but gives the total as 232 years for the 13 kings. So also Keḷadinripavijaya gives the total for 13 kings as 232 years. The order followed is the same as that in Râmappa's list except for the 10th and 11th who are Viṭhala and Mallikârjuna.²

As however the works Śivatatvaratnâkara and Keḷadinripavijaya claim to be based on Pitâmahasaṃhitâ, we can only explain divergences between them on the basis of different readings due to the different MSS. used or as due to error.

Now let us see what the inscriptions have to tell about these kings. Nos. 1—3, viz., Harihara, Bukka and Harihara correspond with

Epigraphical Evidence. Harihara I, his brother Bukka I and the latter's son Harihara II. Only the length of reigns differs. For Harihara I, inscriptions seem to give us 18 years from 1336, for Bukka I, 23 years, for Harihara II, 27 years. No. 4 in the Pitâmahasaṃhitâ list is Vikrama who is said to rule for 13½ years. This name seems to be a mistake for Virûpâksha, which we find after Harihara II in Keḷadinripa-vijayam, etc. This Virûpâksha was apparently a son of Harihara II who is stated to be ruling the earth (independently) in some inscriptions³. No. 5 in the list is Bukka (II); we have a Bukka II, son of Harihara II, who is also given royal titles in some inscriptions.⁴ No. 6 is given as

¹ Buchanan's Journey through Mysore, Canara and Malabar, Vol. II, pp. 284, 416.

² See Keḷadinripavijaya, p. 17 footnote.

³ cp. E. C. VIII Tirthahalli 13 of 1404, 196 of 1405.

⁴ cp. E. C. VIII Tirthahalli 11 of 1404, 126 of 1406, etc.

Dhanuka. Here again the name seems to be a mistake for Dêvarâya I of Keḷadinripavijayam and the inscriptions. This king seems to have ruled for 10 years 1406-1416 according to inscriptions while the Pitâmahasamhitâ assigns 20 years for him (Dhanuka). No. 7 is Râmachandra. He was a son of Harihara II who is spoken of as ruling the earth in an inscription at Nettagere assigned to 1407 A.D.¹ No. 8 is Vijayarâya who is the same as Vijaya, son of Dêvarâya I. He is found in inscriptions to be ruling from 1416 to 1422. No. 9 is Dêvarâya, same as Dêvarâya II, son of Vijayarâya. For him a reign of 27 years is assigned in inscriptions 1419-1446. No. 10 is Vijaya. Keḷadinripavijaya calls him Viṭṭhala. Who this is, is not clear. No. 11 is Mallikârjuna, who was the son of Dêvarâya II and who is stated to be ruling from 1446 to 1467 in inscriptions. No. 12 is Râmachandra or Râma of Keḷadinripavijayam. Who he was is not known. No. 13 is Virûpâksha, younger brother of Mallikârjuna for whom the date 1467-1478 is assigned on the basis of inscriptions.² He is known to have been addicted to sensual pleasures and to have run away from enemies and died. The last four kings of the dynasty were constantly harassed by the Mussalman kings of Bahamani and the kingdom of Vijayanagar suffered greatly. The dynasty founded by Harihara I came to an end after Virûpâksha about 1478, viz., nearly 150 years after the foundation of Vijayanagar.

We shall now study what Pitâmahasamhitâ has to say about the later rulers of Vijayanagar.

“Hear, O Kaśyapa! A king named Nṛsiṃha will rule over Karnāṭaka for three years and not showing devotion to Virûpâksha³ go

Second and Third Dynasties.

to the region of Yama. His son Tammarâya will rule for three years and reviled by the world and by his gurus go to the region of Yama. After him Narasa-Nâyaka will rule righteously for six years and one month and then go to heaven. Next will reign Vira Nrisinḥa, who will be a devotee of Virûpâksha and a worshipper of Śiva, ever truthful and valiant and attain the region of Śiva after a rule of 9½ years. He will be succeeded by a king called Kultrâya (Kṛishṇarâya) who will conquer the regions on the east including the Gajapati kings (of Orissa) and will also lead an expedition to the north and drive away the Mussalman troops.⁴ He will reign for 21 years and one month and attain the region of Vishṇu. After him Ukhyatarâya (Achyutarâya) a follower of the Râmânuja school and a reviler of Virûpâksha and a worshipper of god Venkaṭa. (of Tirupati) will rule for 12 years. After him comes

¹ E. C. IX, Kankanhalli Taluk 2.

² See Mysore and Coorg from the Inscriptions by Rice p. 112

³ विरूपाक्षपचारेण अन्ते यमपुरं ययौ

⁴ अश्वाधीशान्पलायनं

the traitor (?) King Tirumala hated by all. He will lose his kingdom and die after a reign of 10½ months.

“After him a powerful Kshatriya of Yađuvamśa will become king. Helped by his two brothers he will become lord of three kingdoms

Fourth Dynasty.

and reign as the sole ruler over all the lands between the Gôdâvari river and Sâtu. He will rule righteously and

with pride; of his brothers one is weak, the other is blind¹ of one eye: The eldest brother will die in battle and his head goes to Benares as he repeats the name of Vishṇu and will be set up in the north of the Viśvêśvara temple and the liṅga there named after him as Rāmaliṅga. The city Vidyānagara will suffer destruction after this. His younger brother will rule for 6½ years in name and there will be much dissension during his reign. After him king Tirumala will rule for 7½ months and being an enemy of Śiva will go to the region of Yama at the end. His son, the deaf Śrīraṅga will be issueless, ever subject to disease, sinful, unsuccessful in conquering others' territories, and rule over the Mlêchhbas of the east and west, and over the Kirâtas.² His younger brother will rule for 4½ years and be a devotee of god Venkaṭanātha(?) but an enemy of Virûpāksha. He will suffer from venereal and throat diseases and be a traitor to his elder brother. He will be ever moving either in his territories or those of his enemies. He will be a hater of Śiva and go in the end to the region of Yama.” (P. 216.)

Let us now take up these later kings in detail.

The first of these kings is Sâḷuva Nṛsimha called Nṛsimharâya in p. 213.

About him it is said in p. 229 (under Ânegondiya-śāsana):

Saluva Usurpation.

“A Kshatriya who is not connected with the previous dynasty³ will come from the eastern country and, installed

as king, will rule for three years. His son will rule for three years. His servant, and his two sons will rule next.” As Mallikârjuna, the last king of the previous dynasty was very weak Sâḷuva Nṛsimha seized the kingdom. The latest inscription for Virûpāksha is dated 1485.⁴ But before this time Sâḷuva Nṛsimha's inscriptions occur showing that he was connected with the government of the kingdom. Even as early as 1467 A.D. in the reign of Virûpāksha we have a grant by Kāṭhâri-Sâḷuva Narasinga Râya Mahârâsa.⁵ His usurpation of the throne seems to have been completed by 1486.⁶ He is also known to have been devoted to Vaishṇavism. He

¹ अक्षहीनः

² पूर्वपश्चिमदेशानां म्लेच्छराजा महीपतिः । किरातम्लेच्छदेशस्य स्वयं देशाधिपो नृपः

³ स्वतन्त्रक्षत्रियः

⁴ E. C. X. Mulbagal 104.

⁵ E. C. X. Kolar Taluk 33.

⁶ E. C. XII. Tumkur Taluk 54; M. A. R. 1908, p. 19.

was successful in his war against the Mussulmans. How long he ruled it is not easy to say. His son Immaḍi Narasimharāya called also Tammarāya succeeded him. During his reign his general Narasa Nāyaka and his son Vīra Nrisimha rose to power and practically governed the country. Inscriptions of Immaḍi Narasimha are found between 1492 and 1506.¹ Narasa Nāyaka, called also Narasaṇa and Narasimha was a Tuluva and son of Īśvara. His name appears in the inscriptions as early as 1497² as the minister of the king. About him it is said in p. 32 of Vidyāraṇyakāḷajñāna under Vidyāraṇyaśaka: “Īśvara's son will be a powerful king.” Narasa's son Vīra Narasimha succeeded Narasa as the general or regent. There is considerable confusion in the history of this period as the titular king and his all-powerful minister and his son were all called by the name Narasimha.

The next rulers Kṛishṇarāya and Achyutarāya are well known to history.

The former's conquests of Orissa and his success over the Mussulman Sultans are also recorded here. Achyuta, his brother, was a great devotee of Viṣṇu. Although he was an able ruler in some respects, the empire grew weakened during his time. Nuniz says that Achyuta was given over to vice and tyranny and that therefore the people and feudatories were much discontented. His successor was apparently the Hoje Tirumala Rai (Huchcha Tirumala Rāi), referred to by Ferishta as the child king whose madness made Aḷiya Rāmarāja and his confederates resolve to put him to death and who killed himself to prevent being seized by the enemies. About him it is stated in p. 229 of the Vidyāraṇyakāḷajñāna series under Āṇegondiya śāsana:

कनिष्ठे जीवति ततो बालस्सिंहासने अतः । अवान्तरमृतिं प्राप्नो भविष्यति न संशयः ॥

There is some difference of opinion among scholars whether this Tirumala came to the throne before or after Achyuta.

After Achyuta, the next king referred to in the narrative is clearly Rāmarāya who ruled so ably and who was killed by the Mussulmans

Ramaraya. in the battle of Tālikōṭa (or battle of Rakkasa-Tegaḍi as it is now called). But his immediate successor Sadāśiva is also referred to in another part of this chronicle. In p. 28, it is said that the king in whose time the throne set up by Vidyāraṇya would disappear is Sadāśiva. Kelādinṛipa-vijayam also assigns two years of reign for Sadāśiva.³ But Sadāśiva was practically a puppet in the hands of his minister Rāmarāya who belonged to the Āravīḍu Dynasty and who soon assumed sovereign powers. Rāmarāya was killed and his head was cut off by Hussain Nizam Shah and exposed on the point of a long spear. It was afterwards sent to Benares according to the Hindu accounts.

¹ See Dēvulapalle Plates, Ep. Ind. VII, dated 1504 A.D. which give a full account of the Śāluva genealogy.

² M. A. R. 1916, Para 102, inscription at Somanāthapur, T.-Narsipur Taluk, Mysore District.

³ P. 17, Kelādinṛipavijayam.

After the death of Râmarâya the chronicle makes his younger brother (apparently Venkaṭâdri since another brother Tirumala is spoken of as the next ruler) king for 6½ years (p. 216). Venkaṭâdri was the commander-in-chief previously. According to several

The Aravidus. scholars it is Tirumala that succeeded to power after the death of Râmarâya in 1565. It is possible that as Tirumala was an old man in 1565, his brother Venkaṭâdri was practically the ruler till his death. After this Tirumala might have ruled unaided for a short time and then died. His coronation is referred to in an inscription of 1571.¹ At this time Chandragiri near Tirupati was the capital. Tirumala was a great devotee of Viṣṇu and his statue together with that of his wife Vengalâmbâ was set up in the Venkaṭêśa temple at Tirupati.

The chronicle Pitâmahasaṃhitâ makes one of the brothers of Râmarâya a weak king and the other blind.² That Tirumala had only one eye that could see is stated in the Châṭu-ślôkas (poems of fun) of the poet Bhaṭṭumûrti who compares the king to the famous Śukrâchârya who had only one eye left after the gift of earth by Bali to Vâmana according to tradition. Venkaṭâdri is here called weak perhaps because he ran away from the battle of Talikôte. This was probably due to prudential considerations. That Venkaṭapati or Venkaṭâdri ruled after Râmarâya's death for three years is stated in Keladinṛipa-vijaya (p. 18).

The successor of Tirumala was his son Śrîraṅga. He waged wars with the Sultans of Bijapur, Ahmadnagar and Golkonḍa and tried his best to save the Empire. But he was defeated by Âli Adil Shah and Ibrahim Kutb Shah and lost some of his territories. Śrîraṅga was an ardent Vaishṇava.

After Śrîraṅga's death in 1585 after a reign of about 13½ years as stated in the chronicle, his younger brother who is not named here is said to have succeeded. He is spoken of as a weak ruler and an enemy of his elder brother and a hater of Śiva.³ Who is this king? Very little is known about this king who reigned between Śrîraṅga and Venkaṭapati. Whether he was called Tirumala, Râma, or Śrîdêva cannot be determined. That Venkaṭapati did not succeed immediately after Śrîraṅga is all that we know definitely.⁴ Keladinṛipa-vijaya gives the name of Śrîraṅgarâya, son of Râmarâya ruling for five years after Śrîraṅgarâya, son of Tirumala.⁵

After the death of this king the reign of the glorious and righteous ruler (Vîra Vasanta) is predicted in the chronicle.

¹ E. C. XII, Tumkur Taluk 1.

² कनिष्ठोपरक्रमः । अक्षहीनो मध्यवृषो भ्रष्टराज्यो महीपतिः p. 215.

³ व्ययहीनः कनिष्ठश्च सार्धचत्वारि वर्षकं . . . ज्येष्ठपुत्र विरोधी च कपटी द्वेषपूर्वकः । शिवघ्नोही शुद्धप्रतिः अन्ते यमपुरं ययौ ॥ (p. 216).

⁴ See Heras's Aravidu Dynasty, p. 300 ; M. A. R. 1930, p. 132.

⁵ Keladinṛipavijayam, p. 18.

VÎRA VASANTA RÂYA.

Just as the Purâṇas such as the Bhâgavata refer to the advent of an incarnation of Vishṇu named Kalki at the end of this age of Kali who would destroy all the wicked kings and set up an era of righteousness on earth, the followers of the Vîraśaiva or Lingâyat sect have also composed prophetic writings which speak of a king named Vîra Vasanta to restore the Vîraśaiva religion to its pristine glory. Thus in the prophetic sayings attributed to Chennabasava, a contemporary of the Vîraśaiva reformer Basava who flourished in the middle of the 12th century, and called Chennabasavaṇṇana Kâlaḷajñâṇada-vachana it is stated that after the Mussalman aggressions in the Karnâṭak "Vîra Vasanta Râya would come. He would stay in the place of Bijjaṇa which would be decorated. He would sit on a throne and reign. We would go to Kalyâṇa," etc.¹ Elsewhere it is said "Vîra Vasanta would come. He would take the treasure of the south".² It is also said "Vîra Vasanta would appear in Śrîmukha, viz., 4739 years after Kali. He would rule the world and destroy the wicked" Chennabasavapurâṇa, a Kannaḍa poem by Virûpâksha composed in 1584 (Ś 1507 Târaṇa Śrâva ba 10 Gu.- Aug. 20, 1584) tells us that in Kali year 4683, the cyclic year Svabhânu, on the 14th lunar day of the dark half of Mâgha, on Monday³ King Vîra Vasanta would go secretly to Karṇâṭa-deśa. It is also further stated that he would be born in a Kshatriya family of Śivabhaktas and would meet in Basavâpaṭṭaṇa on the banks of Eṇṇe Kâverî, Channabasava who would be born as a Brahmin and restore the Vîraśaivas to prosperity. Vîra Vasanta would be installed at Basavâpaṭṭaṇa and dig up from earth the treasure of Vâli in Vidyânagar and revive the city of Kalyâṇa with its temples. He would stop in the palace of Aliya Bijjaḷa at Kalyâṇa and the 770 amara-gaṇas would all inhabit Kalyân and the king would make Chennabasava his prime minister.⁴

Thus even a poem written just about the time that Venkaṭapatirâya sat on the throne of the Vijayanagar kingdom speaks of the advent of Vîra Vasanta in the Karnâṭaka kingdom. The accounts given in Vidyâranyakâlaḷajñâna about Vîra Vasanta show that the writers were just contemporary with Venkaṭapatirâya I. They never call him as Venkaṭapatirâya.

Thus Vidyâranyaśaka speaks of a righteous and powerful king called Vîra Vasanta ruling for 55 years after the death of Śrîraṅga and setting up a capital in the north on the bank of the Champâvatî and ruling over the whole territories

¹ P. 276 of the Volume containing Vidyâranyakâlaḷajñânam.

² *Ibid* p. 243.

³ This date is irregular. Kali 4684 is Svabhânu Mâgha ba. 14 is Friday, 31st January 1584 A.D.

⁴ Chennabasavapurâṇa, V Kaṇḍa, 10th Chapter.

between the Himālayas and Sētu and prophesies that after his death the land would be conquered by Mlêchchhas (pp. 34-35).

In Vidyāraṇyakāḷajñāna, Vira Vasanta is described as of fair complexion, bright looking, possessed of a nose like the eagle's beak, long armed, broad-chested, etc. He is said to become the master of Vāli's treasure. In his race a great king would be born.

Appearance.

After him 32 Brahman kings of great power would rise. Then the Kshatriyas would come to power and seize the wealth of Brahmins and gods. After that Mlêchchha kings would rule unrighteously. After them a king of solar race would arise (pp. 37-39).

The date of birth of Viravasanta is given in Śivaskandasamvāda as Kali 4661, Ś 1486 Raktākshi sam. Āshāḍha śu 2 Saturday with Punarvasu constellation. (p. 68.) The date is regular in

Achievements.

its details and is equivalent to 10th June, 1564 A.D. His

father is named Rāma (p. 69). "He will be attacked by minor diseases during infancy, and in his 32nd year will have lost three *pitris* (father, mother and uncle?) Thereafter he will be happy. In the year Pārthiva (1585) he goes to the west. There will be slight fighting during Khara and Nandana (1591-2) years and after this the Mlêchchha kings become his slaves (p. 71). The god Viṣṇu appears to him at midnight and teaches him a mantra (p. 71). Rēvaṇa-Siddha, Chappāṭa-Siddha, and Gōraksha-Siddha all present him with weapons (pp. 72-73.) Ballāḷa's and Vibhīṣaṇa's and Chērama's daughters become his wives (p. 74). He will conquer Jambudvīpa, Kuruvarsha, Hiraṇmayavarsha, Kuśadvīpa, etc."

In another narrative called Vidyāraṇyakōśa we learn that he is called Vira Vasanta in the Karnāṭa, Sangrāma-sāhi in the west and Payōjakuladēva in the east (p. 157). After ruling for 99 years he will disappear into a cave. After him his grandson will rule gloriously and his descendants will rule over the Karnāṭaka for 180 years (p. 165).

Vidyāraṇyakōśa-vyākhyā by Bhāratīrtha (called Kṛṣṇa Bhārati in p. 165) gives 55 lunar years as the period of his reign (p. 165.)

Śiva-nandi-samvāda gives Ś 1514 Nandana as the year when he becomes king. (p. 179).

Dattātrēya-samhitā explains each letter in the name Viravasanta and under Rā gives this explanation: राकरे रामराजस्य राज्यं पालयते सुतः (p. 187.)

Pitāmahasamhitā gives a few more details regarding Vira Vasanta.

"He will lose his mother during childhood and his father at the age of 17 and he becomes installed as king in his 25th year. (p. 217.)

"Once king Trisanku gave away the whole earth south of the Kṛṣṇa river to Vāsishṭha at the birth of Prince Hariśchandra. But Vāsishṭha would not have more land than the extent of a cow's hide. In the end Vāsishṭha ruled that all

that land would belong to the god Virûpāksha and that several centuries later a king would rise named Vira Vasanta who would have as his minister a Vaishṇava Brahman of Vāśishṭha gôtra with the marks of Śankha and Chakra and he would be anointed as king at the hands of the Vidyâranyas (spiritual descendants of Vidyâranya)." (p. 218.)

"Viravasanta, the 24th king in the line of Harihara will become king in Ś 1560. He will be born in Raktākshi and become anointed as king secretly in Ghanagiri (Penukonḍa) by a Brahman. He will create a city called Harihara and rule from there (p. 221). He will go to the west, and south and visit Kaśi and Sindhu and Dvârakâ. At the last place his guru will die in the Śaka year 1550. He will set up a lînga over him and create an agrahâra named Nṛsimhapura in his name (p. 222). He will then go on a victorious expedition to Sarasvatîpuri, Himâchala and return to Harihara after a long absence (p. 224). He will send a letter with a flying arrow to Plakshadvîpa and all the kings of the seven islands become his feudatories (p. 224). All these events prophesied by Brahma, will the sage Vyâsa, in the disguise of Rêvaṇa (a Vîraśaiva priest), narrate to a Brahman at Ghanagiri named Venkaṭagirinîlaya of Haritagotra (p. 224). The Brahman will reside with the sage Narasimhabhârati and repeat the prophecies secretly to the king and the king will follow his advice and attain success in all his actions. All this has been related by Brahma to Kaśyapa and by him to Vāśishṭha and from him to Vyâsa who taught it to Vidyâranya and it was published in the world (p. 225)."

Ānegondiyāśâsana adds the following: "His (Sriranga's) successor's younger brother will be born in Chandragiri and be a devotee of Viṣṇu. All the kings Aśvādhiśas (kings of Delhi, Mussalman sultans of Bijapur, etc.) and Gajādhiśas (kings of Oriṣsa) become his servants. All the kings pay him tribute. He will win great fame and be a worshipper of gods." (p. 230).

"After him his son versed in śâstras, poetry and music, a devotee of Viṣṇu will rule for 44 years. After him his descendant, versed in all śâstras, will rule. He conquers all the Yavanas (Musalmans) and rule the Karnâṭa in peace. After him 14 kings will rule for a long period." (p. 232).

"This śâsana consisting of the prophecies related by Vidyâranya to Harihara giving the names of kings and their dates and composed as a work (grantha) by Bhâratikṛishṇa under the order of Vidyâranya will be in the hands of a disciple of mine (Vidyâranya). He will show it to the king who will reward him with agrahâras" (pp. 232-3).

The above extracts seem to indicate that most of the prophetic writings were written at the beginning of Venkaṭapati's reign. It is possible that some portions were added later on. The date of birth for him has been given as 10th June 1564. A. D. and he is stated to live for 99 years. He is described as installed

on the throne in his 25th year secretly in Penukoṇḍa and beset by numerous difficulties at first. He is said to have defeated the Mlêchchhas about 1591-2 and to have been never troubled by them later. He is also described as the conqueror of numerous islands. His father is named Râma. He is said to have had as his guru one Narasimhabhârati who died in Dvâarakâ. He is described as very handsome in appearance. His minister (one of his ministers) is described as a Śrivaishṇava Brâhman.

Now Venkaṭapatirâya I's reign has been ascertained from historical records as very prosperous and free from the invasions of the

Historical facts.

neighbouring Mahamadan kings. He is said to have been crowned as king in 1587 at Penukoṇḍa by Tâtâchârya, the Vaishṇava teacher. He invaded Golkonda territories in 1587 after his anointment and drove away Mahammed Kuli Kutb Shah. He also defeated Ibrahim Adil Shah of Bijapur in 1592 A. D. After this Venkaṭapati put down revolts and insurrections in 1596 A. D. He is described as very handsome and as a patron of literature. He is said to have died in 1614. After his death there was civil war in Vijayanagar. On account of his conquests, etc., he seems to have been identified with Vira Vasanta even in a few inscriptions.¹

We thus see that this manuscript Vidyâranya Kâlajñâna most of which is not later than 1600 A. D. furnishes some important material for the history of Vijayanagara and hence extracts from the manuscript have been published in this Report.

¹ Mad. Ep. Rep. 1906, para 49.

We may note here that Mâdhavamantri, minister of Harihara I and Bukka, is called Vira Vasanta Mâdhava Râya in an inscription : E. C. VII Honnali 84, of 1379.

PART V.—INSCRIPTIONS.

BANGALORE DISTRICT

BANGALORE TALUK.

1

Kudithiyam Copper plate grant of the Ganga King Krishnavarma purchased from Mr. D. Seshagiri Rao, Assistant Entomologist, Bangalore City, [Plate XXII.]

4 Plates: Elephant Seal.

Size 6" × 2½"

Old Kannada characters and Sanskrit language.

ಬೆಂಗಳೂರಿನಲ್ಲಿರುವ ವ್ಯವಸಾಯದ ಇಲಾಖಾ ಅಸಿಸ್ಟೆಂಟ್ ಎಂಟಮಾಲಜಿಸ್ಟ್ ಆದ ಮ|| ರಾ|| ಶ್ರೀ|| ಡಿ. ಶೇಷಗಿರಿ
ರಾಯರು ಕೊಟ್ಟ ತಾಮ್ರ ಶಾಸನ.

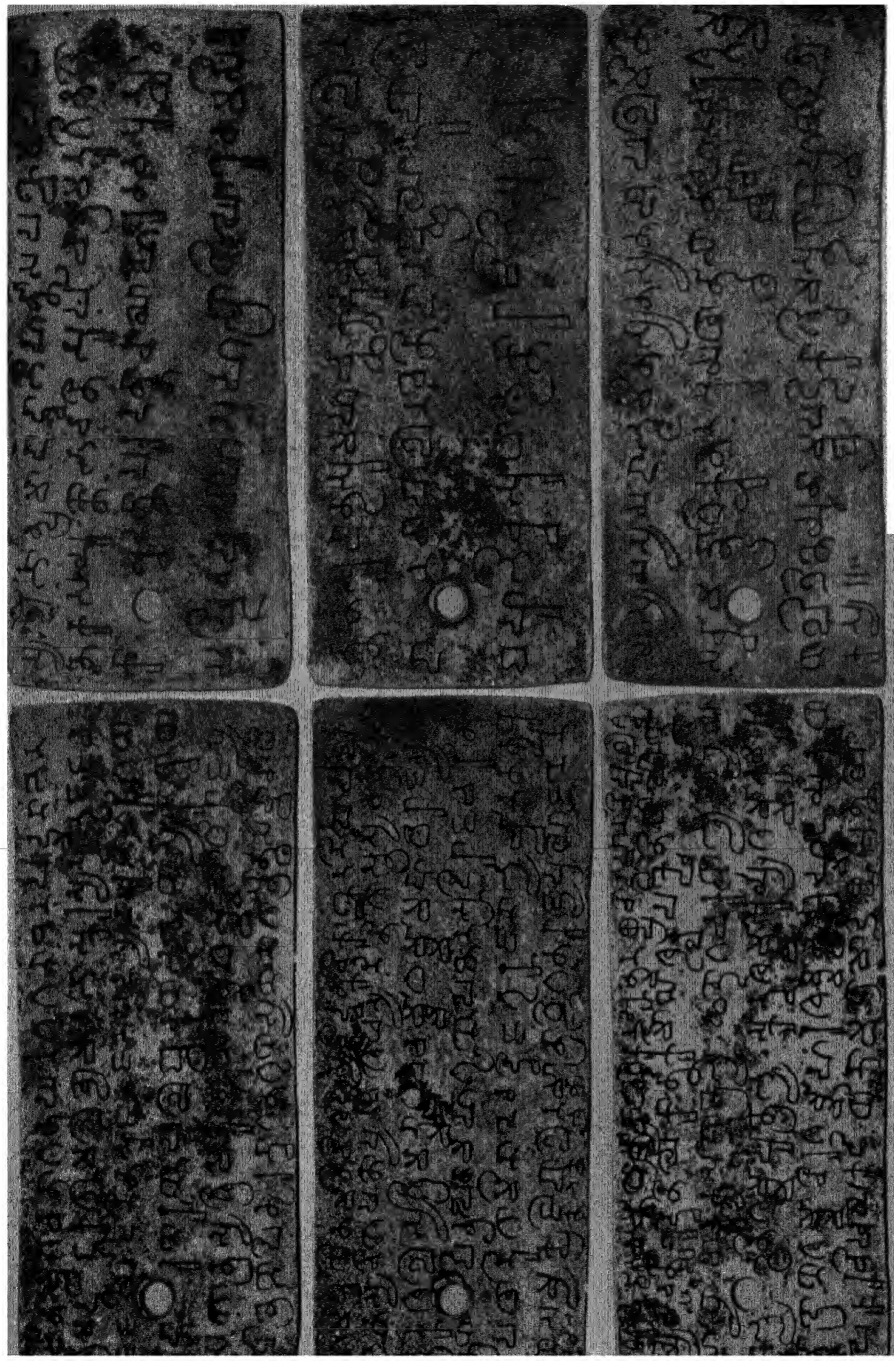
ನಾಲ್ಕು ಹಲಗೆಗಳು. ಅನೇಮೊಹರು.

ಪ್ರಮಾಣ 6" × 2½"

ಪೂರ್ವದ ಹಳಗನ್ನಡ ಅಕ್ಷರ.

- I. b. 1. ಜಿತಮ್ಹಗವತಾ ಗತಪನ ಗಗನಾಥೇನ ಪದ್ಮನಾಥೇನ
2. ಶ್ರೀಮದ್ಗುಣಕುರಾಮಲ ಪೋಷಿಮಾವಧಾಸ ಭಾಸ್ಕರಸ್ಯ ಸ್ವಧುಜಜವ
3. ಜಜಯ ಜನಿತಸುಜನ ಜನಪದಸ್ಯ ದಾರುಣಾರಿಗಣ
4. ವಿದಾರಣ ರಣೋಪಲಬ್ಧ ಪ್ರಣಮಾಪಣಸ್ಯ ಕಾಣ್ಯಾಯ
5. ನಸಗೋತ್ರಸ್ಯ ಶ್ರೀ ಮತ್ಯುಗ್ಗಣ ವರ್ಮಧರ್ಮಮಹಾಧಿರಾಜಸ್ಯ
6. ಪಾತ್ರೇಣ ವಿತುರನಾಪಗತಗುಣಸ್ಯ ನಾನಾಶಾಸ್ತ್ರಾರ್ಥ ಸದ್ಭಾವಾಧಿ
- II. a. 7. ಗಮಪ್ರಣೀತ ಮತಿ ವಿಶೇಷಸ್ಯ ವಿದ್ವತ್ಕವಿಕಾಂಕ್ಷಾ ನಿಕಷೋಪಲ
8. ಧೂತಸ್ಯ ವಿಶೇಷತೋಪ್ಯನವಶೇಷಸ್ಯ ನೀತಿಶಾಸ್ತ್ರಸ್ಯ ವಕ್ತೃಪ್ರಯೋ
9. ಕ್ತೃಕುಶಲಸ್ಯ ಶ್ರೀಮನ್ನಾಥವರ್ಮಧರ್ಮ ಮಹಾಧಿರಾಜಸ್ಯ ಪು
10. ತ್ರೇಣ ವಿತೃಪ್ಯತಾಮಹುಣೋಪೇತೇನ ಅದಿರಾಜ ಚರಿತ
11. ಪಥಾನುಗಾಮಿನಾ ದೇವದ್ವಿಜಗುರು ಜನಾಭ್ಯುಚ್ಚಿನತತ್ಪರೇ
12. ಣ ಸಮ್ಯಕ್ಪ್ರಜಾಪಾಲನ ಮಾತ್ರಾಧಿಗತರಾಜ್ಯಪ್ರಯೋಜನೇನ
12a. ಸುವಿಧಕ್ತ ಧಕ್ತ ಧೃತ್ಯಜನೇನ
- II. b. 13. ಶ್ರೀಕೃಷ್ಣ ವರ್ಮಧರ್ಮ ಮಹಾಧಿರಾಜೇನ ಅತ್ಯನ ಏವೈವರ್ಮಾನ ವಿಪುಲೈಶ್ವ
14. ಯೈಸಮವತ್ಸರೇ ದ್ವಿತೀಯ ಕಾರ್ತಿಕಮಾಸಿ ಶುಕ್ಲಪಕ್ಷ ತಿಥಾವಾಣ್ಣ
15. ಮಾಸ್ಯಾಂ ವಾರಕ್ಕಸ ಗೋತ್ರೇಭ್ಯಃ ಧನ್ಯೋಗಚರಣೇಭ್ಯಃ ಶಾಖ್ಯಯ

KUDITHIYAM COPPER PLATE GRANT OF THE GANGA KING KRISHNAVARMAN.



(No. 1—p. 124.)

Mysore Archaeological Survey.]

16. ನೇಡ್ಯಃ ಧೂತಶರ್ಮ ಪುತ್ರೇಡ್ಯ ಸ್ಕಂದ ಶರ್ಮ ಆರ್ಯಶರ್ಮ ಕುಮಾರಶ
17. ಮ್ಹ ದ್ರೋಣ ಶರ್ಮ ವೀರಶರ್ಮ ಹರಶರ್ಮ ಧ್ಯಃ ಬ್ರಹ್ಮ ದೇಯಕ್ರಮೇಣ
18. ಪೆರೂರ ವಿಷಯ ಕುಡಿಧಿಯನ್ನಾಮಃ ಗ್ರಾಮೋದ್ಭಿಷ್ಟಪ್ರತಃಯೋ

- III. a. 19. ಸ್ಯರೋಧಾತ್ಪ್ರಮಾದಾದ್ಭಾಭಿ ಹರ್ತ್ರಿ ಸಪಜ್ಜಾಮಹಾಪಾ
20. ತಕಸಂಯುಕ್ತೋಧವತಿ ಅಪಿಡಾತ್ರಮನುಗೀತಾಶ್ಲೋ
21. ಕಾಃಸ್ವದತ್ತಂ ಪರದತ್ತಂವಾ ಯೋ ಹರೇತಮನುರಾಮಃ
22. ಪಪ್ಪಿವರ್ಷ ಸಹಸಹ ಸ್ರಾಣೋರೇತಮನಿವ

- III. b. 23. ತ್ರತ ಸ್ವ [ಂ] ದಾತುಂ ಸುಮಹ ಚೈಕೈದುಮ್ಪುಮನ್ಯಾತ್ಪಪಾಲನಮಃ
24. ದಾನಂವಾಜಾಲನಂವೇತಿದಾನಾಚ್ಚೈಯೋನು ಪಾಲನಮಃ
25. ಬಹುಭಿವ್ಯಸುಧಾಧುಕ್ತಾರಾಜಭಿನ್ನಗರಾದಿಭಿ

- IV. a. 26. ಯಸ್ಯಯಸ್ಯಯದಾಧೂಮಿ ತಸ್ಯತಸ್ಯ ತದಾಫಲನಿತಿ
27. ಸರ್ವಮನ್ತ್ರಾದಿ ಕೃತೇನ ಸು ಸುಧಾರ್ಥಸಾರ್ಥವಾಚೇನ್ನರಶರ್ಮ
28. ಣಾಲಿಖಿತೇಯಮತಾಮ್ಬುಪಜ್ಜಕಾಃ ವಮಸ್ತು ಗೋಬ್ರಹ್ಮ ಣಾದಿರೋ
29. ಕಸ್ಯಃ

Transliteration.

I. b.

1. jitaṃ bhagavatâ gata-ghana-gaganâbhêna Padmanâbhêna
2. śrīmad-Gaṅga-kulâmalā-vyômāva-bhâsa-Bhâskarasya sva-bhujā-java-
3. ja-jaya-janita-sujana-janapadasya dâruṇârigaṇa-
4. vidâraṇa-raṇôpalabdha-vraṇa-bhûshanaṇasya Kânṇvâya-
5. na-sagôtrasya śrīmat-Koṇḡapivarmma-dharmma-mahâdhirâjasya
6. pautrêṇa pitur-anvâgata-guṇasya nânâśâstrârththa-sad-bhâvâdhi-

II. a.

7. gama-prathita-mati-viśêshasya vidvat-kavi-kâñchana-nikashôpala-
8. bhûtasya viśêshatôpyanavaśêshasya Nitiśâstrasya vaktṛi-prayô-
9. kṛi-kuśalasya śrīman-Mâdhavavarmanma-dharmma- mahâdhirâjasya pu-
10. trêṇa pitri-paitâṃmaha-guṇôpêtêna Âdirâja-charita-
11. pathâ-nugâminâ dēva-dvija-guru-janâbhyarchehana-tatparê-
12. ṇa samyak-prajâ-pâlana-mâtrâdhigata-râjya-prayôjanêna
- 12a. su-vibhakta-bhakta-bhṛitya-janêna

II. b.

13. śrī Kṛishṇavarmanma-dharmma-mahâdhirâjena âtmanâḡ pravarddhamâna-vipulaisva-
14. ryyê samvatsare dvitīye Kârttike mâsi śukla-pakshê tithau Paurṇa-
15. mâsyâṃ Vârakya-sagôtrêbhyaḡ Chhandôga-charaṇêbhyaḡ Śâṭyaya-
16. nêbhyaḡ Bhûtisarmma-putrêbhyaḡ Skandaśarmma Âryyaśarmma Kunâra-sa-

17. rmma Drōṇaśarmma Vīraśarmma Haraśarmminabhyah brahma-dēya-
kramēna

18. Perūra-vishaye Kudīṭhiyannāmaḥ grāmōdbhiḥ praprattaḥ yō-

III. a.

19. sya lōbhāt pramādād vābhihartti sa pañcha-mahā-pā-

20. taka-samyuktō bhavati apichātra Manugitāślō-

21. kâḥ sva-dattām para-dattām vâ yō harēta Vasundharām

22. shashṭi-varsha -saha- sahasrāṇi ghōrē tainasi va-

III. b.

23. rttate svam dātum sumahachchhakyam dūṣkham anyârṭtha-pālanam

24. dānam vâ pālanam vēti dānāch chhrô-yônu-pālanam

25. bahubhir vvasudhā bhuktâ rājabhis Sagarādibhi [h]

IV. a.

26. yasya yasya yadâ bhūmi [s] tasya tasya tadâ phalamiti

27. sarvva-mantrādhikṛitēna suyathârṭtha-sârṭthavāhēna Fragaśarmma-

28. ṇâ likhitēyam tāmra-pattikā śivam astu gô-Brāhmaṇādi-lō-

29. kasya

Text in Devanagari Characters.

- I. B. 1 जितम्भगवता गतघनगगनाभेन पद्मनाभेन
2 श्रीमद्भङ्गकुलामलव्योमावभासभास्करस्य स्वभुजजव
3 जजयजनितसुजनजनपदस्य दारुणारिगण
4 विदारणरणोपलब्धव्रणभूषणस्य काण्वाय
5 नसगोत्रस्य श्रीमत्कोङ्कणिवर्मधर्ममहाधिराजस्य
6 पौत्रेण पितुर्न्वागतगुणस्य नानाशास्त्रार्थसद्भावाधि

- II. A. 7 गमप्रणीतमतिविशेषस्य विद्वत्कविकाञ्चननिकषोपल
8 भूतस्य विशेषतोऽप्यनवशेषस्य नीतिशास्त्रस्य वक्तृप्रयो
9 कृकुशलस्य श्रीमन्माधववर्मधर्ममहाधिराजस्य पु
10 त्रेण पितृपैतामहगुणोपेतेन आदिराजचरित
11 पथानुगामिना देवद्विजगुरुजनाभ्यर्चनतत्परे
12 ण सम्यक्प्रजापालनमात्राधिगतराज्यप्रयोजनेन
12a सुविभक्तभक्तभृत्यजनेन

- II. B. 13 श्रीकृष्णवर्मधर्ममहाधिराजेन आत्मनःप्रवर्द्धमान¹ विपुलैश्च
14 व्यैसम्वत्सरे द्वितीये कार्तिकमासे शुक्लपक्षे तिथौ पौर्ण
15 मास्याम् । वारक्यसगोत्रेभ्यः छन्दोगचरणेभ्यः शास्त्र्य
16 नेभ्यः भूतिशर्मपुत्रेभ्यः स्कन्धशर्मआर्यशर्मकुमारश

¹ This is written as आत्मनःप्रवर्द्धमान.

- 17 र्मद्रोणशर्मवीरशर्महरशर्मभ्यः ब्रह्मदेयक्रमेण
 18 पेरुरविषये कुडिथियन्नामः ग्रामोद्भिः प्रपत्तः यो
 III. A. 19 स्य लोभात्प्रमादाद्वाभिहर्त्ति स पञ्चमहापा
 20 तकसंयुक्तो भवति अपि चात्र मनुगीताश्श्रो
 21 काः स्वदत्तां परदत्तां वा यो हरेत वसुन्धराम्
 22 षष्टिवर्ष(सह)सहस्राणि घोरं तमसि व
 III. B. 23 र्त्ते स्वं दातुं सुमहच्छक्यं दुस्वम¹न्यार्थपालनम्
 24 दानं वा पालनम् वेति दानाच्छ्रेयोनुपालनम्
 25 बहुभिर्वसुधा भुक्ता राजाभि² रसगरादिभि [३]
 IV. B. 26 यस्य यस्य यदा भूमिः³ तस्य तस्य तदा फलमिति
 27 सर्वमन्त्राधिकृतेन सुयथार्थसार्थवाहेन परशर्म⁴
 28 णा लिखितेयम् ताम्रपट्टिका शिवमस्तु गोब्राह्मणादिलो
 29 कस्य ॥

Translation.

Victorious is the adorable Padmanābha resembling the cloudless sky. By the grandson of the illustrious Kongaṇi-varma-dharma-mahādhirāja, who is a sun in illumining the clear firmament of the illustrious Gaṅga family, who is possessed of a kingdom inhabited by righteous people and conquered by the force of his victorious arms, who is adorned with the wounds received during the battles in which hosts of cruel enemies were cut down and who is of the Kāṇvāyanasa-gôtra; and

by the son of the illustrious Mādhavavarma-mahādhirāja who has inherited the good qualities of his father, whose keen intellect is famous on account of its mastery over the import of the numerous śāstras, who is a touch-stone to the gold the learned people, who is specially skilled among those who expound and practice the science of polity in all its branches; and

by the illustrious Kṛishṇavarma-dharma-mahādhirāja, who is possessed of the qualities of his father and grandfather, who follows in the path of the virtuous conduct of the ancient kings, who is devoted to the worship of gods, Brahmans and gurus, whose only benefit from the kingdom is the good government of his subjects, who has well-distributed faithful servants;

in the second year of his increasing prosperity, in the month Kārtika, in the bright fortnight, on the full moon day, is granted with pouring of water the village Kuḍithiyam situated in Perūr-vishaya in the manner laid down for making gifts to Brahmans(*brahma-dēya-krama*) to Skandaśarma, Āryaśarma, Kumāra-śarma, Drōṇa-sarma, Vīraśarma, and Flaraśarma, sons of Bhūtiśarma, of Vārakyaśa-gôtra, of

¹ Read दुःखम् for दुस्वम्.

² Read राजभि.

³ Read भूमिस्तस्य.

⁴ Read एरशर्म or वरशर्म.

Chhandôgacharaṇa, followers of Śātyāyana (school). He who either through greed or neglect violates this will be guilty of the five great sins. Here are also the verses sung by Manu. He who confiscates land given away by himself or by others will dwell in terrible hell for sixty thousand years. It is with great effort that one makes away a gift and protecting another's charity is difficult. Between making a gift and protecting gift, protecting is more meritorious than making a gift. The earth has been enjoyed by several kings such as Sagara. To whomsoever belongs the land at the time, to him accrues the merit of having made a gift of it.

The copper plate is written by Iragaśarma employed in all counsels, who is truly a sārthavāha, (an officer who conveys the meaning of the king's orders).

May the world of cows and Brahmans be happy.

Note.

Paleography.

The characters are big and well-written. Line 12-a, the last line in the front face of the second plate, has letters which are half the size of the rest and are not very clear. In the first line of the back of the second plate, the engraver seems to have written something first and changed it later by amending the letters. Letter 'sa' is written below Line 2 in that face. Also the letter "ga" seems to be written below "śa" in line 2 of plate IV; letter "me" is written below the line 5 after "kra" in plate II b; letter "ya" after "thi" below line 6 of the same plate, but in the last instance a mark is put above like a cross to indicate the letter missing.

The word "dukkha" is written as "dumkha" in line 23.

Contents.—This records the gift of a village named Kuḍithiya in Perūr Vishaya to certain Brahmans (named) by the Gaṅga king Kṛishṇavarma.

It is difficult to identify either the village granted or the district of Perūr in which it is situated. For Perūr, see M.A.R. 1930, P. 264 where reference is made to a village called Herūr in Sira Taluk of the Tumkur District.

Regarding the donor Kṛishṇavarma, the question of his identity has been fully discussed in M.A.R. 1930, P. 121 under Keregālur plates of Mādhava II. In that record, reference has been made to the inscriptions of Kṛishṇavarma published before, *viz.*, Chūkuṭṭūr plates of Simhavarma (M.A.R. 1924, No. 81) and Beṇḍigāṇhaḷḷi plates of Kṛishṇavarma (M.A.R. 1915, plate XVIII). The present epigraph forms the third of the series referring to the Ganga King Kṛishṇavarma. The genealogy in the Beṇḍigāṇhaḷḷi plates consists of Mādhava, his son Vijaya Kṛishṇavarma and a village in Perūr-vishaya called Kuraṭra is stated to have been given away to some Brahmans. The Chūkuṭṭūr plates (P. 79, M.A.R. 1924) give the series of kings as Kongaṇivarma, his son Mādhava, Mādhava's son Kṛishṇavarma, Kṛishṇavarma's son Simhavarma and record the gift of a village named Chūkuṭṭūr in Kaivāra-vishaya.

In the present epigraph (*viz.*, Kuḍithiya plates) the donor is the king Kṛishṇavarma, son of Mādhavavarma and the grandson of Konguṇivarma and the village given away is Kuḍithiya in Perūr-vishaya. It is possible to read the name of this village as Kuḍithipa.

The present epigraph like the previous records referred to represents Mādhava, as father of Kṛishṇavarma. The epithets applied to Konguṇivarma in the Chūkuṭṭur Plates are the same. Mādhava gets additional epithets in the present record, *viz.*, “ vidvat-kavi-kānchana-nikashōpala-bhūta ” and “ viśēshatō pyanavaśēsha ” but has lost the epithet “ samyak-prajā-pālana-mātrādhigata-rājya-prayōjana ” of the other record. This last epithet, however, is applied in the present record (line 12) and also in the Beṇḍigānhalli plates to Kṛishṇavarma.

For Kṛishṇavarma, no epithets are given in the Chūkuṭṭur plates. But the following epithets applied to him in our record are also found in the Beṇḍigānhalli plates referring to him. Only they are slightly altered there. Thus “ dēva-dvija-guru-janābhynchana-tatpara ” of our record (line 11) corresponds to “ dēva-dvija-guru-charaṇa-pānaya-kṛitānukampanēna ” (line 8) of the Beṇḍigānhalli plates. The epithet “ samyak-prajā-pālana-mātrādhigata-rājya-prayōjana ” (line 12) of our record is also found in the Beṇḍigānhalli plates (line 8)¹ ” So also, the epithet “ su-vibhakta-bhakta-bhṛitya-jana ” (line 12 a of the present record). On the other hand, the epithets “ vidvat-kavi-kānchana-nikashōpala-bhūta ” and “ viśēshatōpyanavaśēsha ” which are applied to Mādhavavarma in the present record are applied to Kṛishṇavarma in the Beṇḍigānhalli plates. The only epithets found in the present record applying to Kṛishṇavarma and which are not found in the other two records are: “ pitṛi-paitānaha-guṇōpēta ” and “ ādi-rāja-charita-pathānugāmi ” of lines 10 and 11. The first of these is applied in the Chūkuṭṭur plates to Simhavarma, son of Kṛishṇavarma.

Coming to other matters, we see that the present record is of the second year of Kṛishṇavarma, while the Beṇḍigānhalli plates are of his first year and the Chūkuṭṭur plates contain a grant by his son Simhavarma and do not give the regnal year of Kṛishṇavarma.

The author (and probably not the engraver) of this record since he is called sarvamantrādhikṛita equivalent to “ employed in all the counsels of the king ” is named Eragasarma in line 27.² The meaning of the epithet “ ayathārtha-sārthavāha ” applied to him is not clear.

It may also be stated here that the stanzas which are said to be taken from Manu, *viz.*, “ sva-dattām para-dattām,” etc. (lines 21-26) are not found in the extant editions of Manusmṛiti.

¹ The epithet is slightly altered : nyāyatah prajā-pālana etc.

² It may be read also as Varasār ma

The donees Skandaśarma, etc., are said to have been of the gotra of Vārakya and Śātyāyana-śākhā (line 15). Vārakya belongs to the Kūśika branch of the Viśvāmitra-gōtra series. Śātyāyana is the name of a rishi and apparently the founder of a śākhā of the Sāmavēda. This śākhā is not now found but references to the Śātyāyana Brāhmaṇa and Śātyāyanaka and the Śātyāyanins (the followers of Śātyāyana, are found in the Śrauta-sūtras of Lātyāyana, Āpastamba and Āśva-lāyana). [See Macdonell's Vedic Index--II, 370.]

2

Yasyanūr Copper plate grant dated S'1487 of the Vijayanagar king Sadāśiva-rāya purchased from Mr. Krishnaswamy Aiyangar, Clerk, Chief Engineer's office, Bangalore City. [Plate XXIIIA]

5 Plates : Boor Seal.

Size $10\frac{1}{2}'' \times 7\frac{1}{2}''$

Nandi Nagari characters and Sanskrit Language

ಬೆಂಗಳೂರಲ್ಲಿರುವ ಇಂಜಿನಿಯರ್ ಇಲಾಖೆ ಗುಮಾಸ್ತೆ ಮ|| ರಾ|| ಕೃಷ್ಣಸ್ವಾಮಿ ಐಯಂಗಾರವರ ವಶದಲ್ಲಿದ್ದ
ತಾಮ್ರ ಶಾಸನ.

ಐದು ಹಲಗೆಗಳು : ವರಾಹಮುದ್ರೆ : ನಂದಿನಾಗರಾಕ್ಷರ.

ಪ್ರಮಾಣ $10\frac{1}{2}'' \times 7\frac{1}{2}''$.

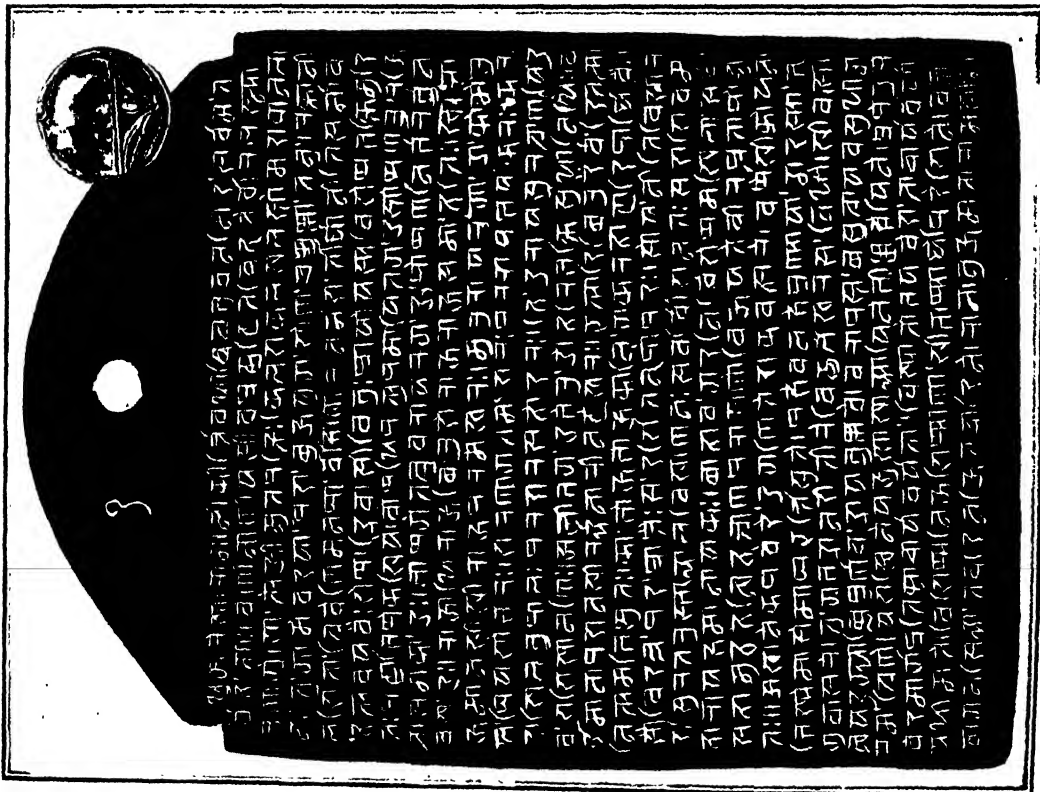
- lb. 1. ಶ್ರೀಗಣಾಧಿಪತಯೇನಮಃ | ನಮಸ್ತುಂಗಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮ
2. ರಚಾರವೇ | ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯಶಂಭವೇ | ಹರೇರ್ಲೋ
3. ರಾವರಾಹಸ್ಯ ದಂಷ್ಟಾದಂಧಸ್ವಪಾತುವಃ | ಹೇಮಾದ್ರಿಕಲಶಾ ಯತ್ರ ಧಾತ್ರೀ
4. ಚೈತ್ರಶ್ರಿಯಂದಧೌ | ಕರ್ಯಾಣಾಯಾನ್ತುತದ್ಧಾಮಪ್ರತ್ಯೂಹತಿಮಿರಾಪಹಂ ಯ
5. ದ್ವಜೋಪ್ಯಗಜೋದ್ಭೂತಂಹರಿಣಾಽಪಿ ಪೂಜ್ಯತೇ | ಅಸ್ತಿಕ್ಷೀರಮಯಾದ್ವೈವೈರ್ಮ
6. ಧೈರ್ಮಾನಾನ್ಮಹಾಂಬುಧೇಃ | ನವನೀತಮಿವೋದ್ಭೂತಮಪನೀತ ತಮೋಮಹಃ ||
7. ತಸ್ಯಾಸೀತ್ತನಯಸ್ತಪೋಭಿರತುರೈರನ್ವರ್ಥನಾಮಾಬುಧಃ | ಪುಣ್ಯೈರಸ್ಯಪುರೂ
8. ರವಾಭುಜಬಲೈರಾಯುರ್ವಿಷಾಂನಿಷ್ಕತಃ | ತಸ್ಯಾಯುರ್ನಹುಷೋಸ್ಯತಸ್ಯಪರುಷೋ
9. ಯುದ್ಧೇಯಯಾತಿಕ್ಷಿತೌ | ಖ್ಯಾತಸ್ತಸ್ಯ ತುರ್ವಸುರ್ವಸುನಿಧಃ ಶ್ರೀದೇವಯಾನೀ
10. ಪತೇಃ | ತದ್ವಂಶೇ ದೇವಕೀ ಜಾನಿದ್ಧಿವೀವೇತಿಮಧೂಪತಿಃ | ಯಶಸ್ವೀತುಲವೇಂ
11. ದ್ರೇಷು ಯದೋಕ್ಯಷ್ಟ ಇವಾನ್ವಯೇ | ತತೋಭೂದ್ಭೂತಕೃಮಾಜಾನೀರೀಶ್ವರಕ್ಷಿತಿಪಾ
12. ಲಕಃ | ಅತ್ರಾನವಗುಣಧ್ವಂಶಂಮಾಲಿರತ್ನಂ ಮಹೀಭುಜಾಂ | ಸರಸಾದುದ ಭೂತ
13. ಸ್ಮಾನ್ನರಸಾವನಿಪಾಲಕಃ | ದೇವಕೀ ನಂದನಾತ್ಮಾ ಮೋದೇವಕೀನಂದನಾದಿ
14. ವ | ವಿವಿಧಸುಕೃತೋದ್ಭೂತೋ ರಾಮೇಶ್ವರ ಪ್ರಮುಖೇಮುಹುರ್ಮುಹಿತ ಹೃದಯಸ್ಥಾ
15. ನೇ ಸ್ನಾನಂವೃಥತಯಥಾವಿಧಿ ಬುಧಪರಿವೃತೋ ನಾನಾದಾನಾನಿ ಯೋಭುವಿಷ್ಣೋ
16. ಡಶತ್ರಿಭುವ ಜನೋದ್ಗೀತಂ ಸ್ವೀತಂಯಶಃ ಪುನರುಕ್ತಯನ್ | ಕಾವೇರೀ ಮಾ
17. ಶುಭಧ್ವಾ ಬಹು ಜಲರಯಾಂ ತಾಂವಿಲಂಘ್ಯವಶತ್ಪುಂ ಜೀವಗ್ರಾಹಂ ಗೃಹೀತ್ವಾಸ

18. ಮಿತಿಧುಜಬಲಾತ್ತಂಚರಾಜ್ಯಂ ತದೀಯಂ ಕೃತ್ವಾ ಶ್ರೀ ರಂಗಪೂರ್ವಂತದಮಿಜವ
19. ಶೇ ಪಟ್ಟಣಂ ಯೋಬಧಾಸೇ | ಕೀರ್ತಿಪ್ರಸಂಧಂ ನಿಖಾಯತ್ರಿಧುವನ ಭವನ ಸ್ಥಾಯಿ ಮಾನಾಪ
20. ದಾನಃ | ಚೇರಂ ಚೋಲಂಚ ಪಾಂ|ದ್ಯಂ ತಮಹಿಚ ಮಧುರಾವಲ್ಲಭಂ ಮಾನಧೂಷಂ ವೀರೈರದ
21. ಗ್ರಂತುರುಷ್ಯಂಗಜಪತಿ ನೃಪತಿಂಚಾಪಿತಿತ್ವಾತದಾನ್ಯಾನ್ | ಆಗಂಗಾ ತೀ
22. ರಲಂಕಾ ಪ್ರಥಮಚರಮ ಭೂಭೃತ್ಪಟಾಂತಂ ನಿತಾಂತಂಖ್ಯಾತಃ ಕ್ಷೋಣೀಪತೀ
23. ನಾಂಸೃಜಮಿವ ಶಿರನಾಂಶಾಸನಂಯೋ ಬಧಾನೀತ್ | ಶಿವಾಜೀ ನಾಗರಾದೇವೈರೀ[3]
24. ಕಾಸರಾ ಶ್ರೀ ಸುಮಿತ್ರಯೋಃ | ದೇವೈರೀರಿವನ್ಯಸಿಂಹೇಂದ್ರಾತ್ಪ್ರಸಾತ್ತಪ್ಪಿರಧಾದಿವ
25. ವೀರಾವನಯ ನೌ ರಾಮಲಕ್ಷ್ಮಣಾವಿವನಂದನೌ | ಜಾತೌ ವೀರನ್ಯಸಿಂಹೇಂದ್ರ
26. ಕೃಷ್ಣರಾಯಮಹೀಪತೀ | ರಂಗಕ್ಷೀತೀನ್ದ್ರಾಚ್ಯುತ ದೇವರಾಯೌ ರಕ್ಷಾಧುರೀಣೌ

- II A.**
27. ವಿವರಾಮಕೃಪ್ಲಾ | ಒಬಾಂಬಿಕಾಯಾನರಸಕ್ಷಿ ತೀಂದ್ರಾದುಧಾವ ಭೂತಾ
 28. ನ್ಮರಗೇನ್ದ್ರಸಾರೌ | ವೀರ ಶ್ರೀ ನಾರಸಿಂಹಸ್ಸ ವಿಜಯ ನಗರೇ ರತ್ನಸಿಂಹಾ
 29. ಸನಸ್ಥಃ ಕೀರ್ತ್ಯಾ ನೀತ್ಯಾ ನಿರಸ್ಯನ್ನಗನಳನಹುಷಾನಪ್ಯವನ್ಯಾಮಧಾನ್ಯಾ
 30. ನ | ಆಸೇತೋರಾಸುಮೇರೋರವನಿಸುನುತಃಸ್ವೈರ ಮಾಚೋದಯಾದ್ರೇ | ರಾಪಾಶ್ಚಾ
 31. [ತ್ಯಾ] ಚಲಂತಾದ ವಿಲಹ್ಯದಯ ಮಾವರ್ಜ್ಯ ರಾಜ್ಯಂ ಶಶಾಸ | ನಾನಾದಾನಾನ್ಯಕಾ
 32. ಪೀಡಿತೃನಕ ಸದಸಿಯಃ ಶ್ರೀ ವಿರೂಪಾಕ್ಷದೇವಸ್ಥಾನೇ ಶ್ರೀ ಕಾಲಹಸ್ತೀಶಿತು
 33. ರಹಿನಗರೇ ವೇಂಕಟಾದ್ರಾಚಕಾಂಚ್ಯಾಂ ಶ್ರೀ ಶೈಲೇಶೋಣ ಶೈಲೇಮಹತಿ ಹರಿಹ
 34. ರೇ ಹೋಬಲೇ ಸಂಗಮೇಚ | ಶ್ರೀ ರಂಗೇಕುಂಧಘೋಣೇ ಹತತಮಸಿ ಮಹಾನಂದಿತೀ
 35. ಥೇನವಿಪ್ರಾ | ಗೋಕರ್ಣೀರಾಮಸೇತೌ ಜಗತಿ ತ ದಿಶರೇಶ್ವಪ್ಯಶೇಷೇಷುಪು
 36. ಣ್ಯಸ್ಥಾನೇಷ್ವಾರಬ್ಧನಾನಾ ವಿಧ ಬಹಳ ಮಹಾದಾನವಾರಿ ಪ್ರವಾಹ್ಯಃ || ಯ
 37. ಸ್ಥೋದಂಚಿತ್ತರಂಗಃ ಪ್ರಕರ ಖರರಜಃ ಶುಷ್ಕದಂಭೋಧ ಮಘ್ನಕ್ಷಾ
 38. ಭೃತ್ವಾಕ್ಷುಧೋದ್ಯುತೃಲಶ ಧರೋತ್ಕಂಠಿತಾ ಕುಂಠಿತಾಧೂತ್ | ಬ್ರ
 39. ಹ್ಮಾಂಡಂ ವಿಶ್ವಚಕ್ರಂ ಘಟಮುದಿತಮಹಾ ಭೂತಕಂ ರತ್ನಧೇನುಂ ಸಪ್ತಾಂಬೋ
 40. ಧೀಂಶ್ಚಕಲ್ಪಕ್ಷಿತಿರುಹಲತಿಕೇ ಕಾಂಚನೀಂ ಕಾಮಧೇನುಂ | ಸ್ವರ್ಣಕ್ಷಾಂ ಯೋ ಹಿ
 41. ರಣ್ಯಾಶ್ವರಥಮಹಿತುರಾಪೂರುಷಂಗೋಸಹಸ್ರಂ | ಹೇಮಾಶ್ವಂ ಹೇಮಗರ್ಭಂಕ
 42. ನಕಕರಿರಥಂಪಂಚರಾಂಗಲ್ಯ ತಾನೀತ್ | ಪ್ರಾಜ್ಯಂಪ್ರಶಾನ್ಯನಿರ್ವಿಘ್ನಂರಾ
 43. ಜ್ಯಂದ್ರಾಮಿವಶಾಶಿತುಂ | ತಸ್ಮಿನ್ ಗುಣೇನ ವಿಖ್ಯಾತೇ ಕ್ಷಿತೇ ರಿಂದ್ರೇದಿವಂ
 44. ಗತೇ | ತತೋಪ್ಯವಾಯುವೀರೈಶ್ರೀ ಕೃಷ್ಣರಾಯಮಹೀಪತಿಃ | ಬಧಿರ್ತಮ
 45. ಣಿಕೇಯೂರನಿರ್ವಿಶೇಷಂ ಮಹೀಂ ಭುಜೇ | ಕೀರ್ತ್ಯಾಯಸ್ಸನಮಂತತಃ ಪ್ರಶ್ನ
 46. ತಯಾವಿಶ್ವಂರು ಚೈಕೈವ್ರಜೇ | ದಿತ್ಯಾಶಂಕೃಪುರಾ ಪುರಾರಿ ರಥವಧ್ವಾರೇ
 47. ಕ್ಷಣಃ ಪ್ರಾಯಶಃ | ಪದ್ಮಾಕ್ಷೋಪಿತುರ್ಭೂಜೋಜನಿಚತುರ್ವಕ್ತ್ರೋ ಭವತ್ಪದ್ಮ
 48. ಭೂಕಾಳೀ ಬದ್ಧಮಧಾದ್ರಮಾಚಕಮಲಂ ವೀಣಾಂಚವಾಣೀಕರೇ | ಶತ್ರು
 49. ಣಾಂವಾಸಮೇತೇದದತ ಇತಿರುಷಾ ಕಿಂನುಸಪ್ತಾಂಬುರಾಸೀನ್ಯಾನಾಸೇನಾ
 50. ತ್ತುರಂಗಃತ್ಯುಟಿ ತವನುಮತಿ ಧೂಲಿಕಾಪಾಲಕಾಭಃ | ಸಂಶೋಷ್ಯಸ್ವೈರಮೇ
 51. ತತ್ಪ್ರತಿನಿಧಿ ಜಲಧಿಶ್ರೇಣಿಕಾಯೋವಿಧತೇ | ಬ್ರಹ್ಮಾಂಡ ಸ್ವರ್ಣಮೇರು [ಪ್ರಮುಖನಿಜ]
 52. ಮಹಾದಾನತೋಯೈ ರಮೇಯೈಃ | ಸ್ತುತೃದಾರ್ಯಸ್ತುಧೀಭಿಸ್ಸವಿಜಯ ನಗ
 53. ರೇ ರತ್ನಸಿಂಹಾಸನಸ್ಥಃ ಕ್ಷ್ಮಾಪಾರಾನ್ಯುಷ್ಣ ರಾಯಕ್ಷಿತಿಪತಿರಥ
 54. ರೀಕೃತ್ಯ ನೀತ್ಯಾನ್ಯಗಾದೀನ್ | ಆಪೂರ್ವಾದ್ರೇರಥಾಸ್ತಕ್ಷಿತಿಧರಿಕ
 55. ಟಕಾದಾಚಹೇಮಾಚರಾಂತಾ | ದಾಸೇತೋರಧಿಸಾರ್ಥಶ್ರಿಯಮಹಿ
 56. ಹಲೀಕೃತ್ಯಕೀರ್ತ್ಯಾ ಬಧಾಸೇ | ಕೃತವತಿ ಸುರಲೋಕಂ ಕೃಷ್ಣರಾಯೇ

- II B. 57. ನಿಜಾಂಶಂ ತದನು ತದನುಜನ್ಮಾಪುಣ್ಯಕರ್ಮಾಚ್ಯುತೇಂದ್ರಃ | ಅವಿಲಮಮಿ
 58. ರೋಕಂಸ್ಪಾಂತಮೇತ್ಯಾ [೦]ಜೇತಾ ವಿಲಸತಿ ಹರಿಜೇತಾವಿದ್ವದಿಷ್ಟ ಪ್ರದಾತಾ |
 59. ಅಂಭೋದೇನ ನಿಹೀಯಮಾನಸಲರೋಗಸ್ತೇನವೀತೋಽಭಿತ ಸ್ತಪ್ತೋರಾಘವ
 60. ಸಾಯಕಾಗ್ನಿ ಶಿಖಯಾ ಸಂತಪ್ಯಮಾನಃ ಸದಾ | ಅಂತಸ್ತೈರ್ವಡಬಾಮುಖಾನಲ
 61. ಶಿಖಾಜಾಲೈರ್ವಿಶುಷ್ಕೋಽಧ್ವಂವಯದ್ಧಾನಾಂಬುಘನಾಂಬುರಂಬುಧಿರಯಂಪೂರ್ಣಸ್ತ
 62. ಮುದ್ಯೋತತೇ | ಸಮಜನಿನರಪಾಲಃ ಸತ್ಯಧರ್ಮ ಪ್ರತಿಷ್ಠೋ ವಿಜಯನಗರ
 63. ರಾಜದ್ರತ್ಯಸಿಂಹಾಸನಸ್ಥಃ ನೃಗನಳನಹುಷಾದೀನ್ನೀಚಯನ್ರಾಜನೀ
 64. ತ್ಯಾನಿರುಪಮಧುಜವೀರ್ಯೋದಾರ್ಯಾ ಧೂರಚ್ಯುತೇಂದ್ರಃ | ಕ್ಷಿತಿಪ್ರತಿಷ್ಠಾಪಿ
 65. ತಕೀರ್ತ್ವಿದೇಹೇ ಪ್ರಾಪ್ತೇಪದಂ ವೈಷ್ಣವಂ ಮಚ್ಯುತೇಂದ್ರೇ | ಅಧ್ಯಾಸ್ಯಧದ್ರಾಸನಮಸ್ಯ
 66. ಸೂನುರ್ವಿರೋಬಭಾವೆಂಕಟದೇವರಾಯಃ | ಪ್ರಶಾಸ್ಯರಾಜ್ಯಂಪ್ರಶವಾಸ್ತ್ರರೂಪೇವಿ
 67. ದ್ವನ್ನಿಧಾವೆಂಕಟರಾಯಧೂಪೇ | ಅಭಾಗಭೇಯಾದ ಚಿರಾತ್ಪ್ರಜಾನಾ ಮಾಖಂಡ
 68. ರಾವಾಸಮಧಾಧಿರೂಢೇ | ತಿಂಮಾಂಬಾವರಗರ್ಭ ಮುಕ್ತಿಕಮಣೀರಂಗಕ್ಷಿತಿಂ
 69. ದ್ರಾತ್ಯಜಃ | ಕ್ಷತ್ರಾಂಕರಣೇನ ಪಾಲತಮಹಾಕರ್ಣಾಟರಾಜ್ಯಶ್ರಿಯಾ ||
 70. ಶಾರ್ಯಾದಾರ್ಯದಯಾವತಾ ಸ್ವಧಗಿನೀ ಧತ್ರಾಜಗತ್ರಾಯಿನಾ ರಾಮಕ್ಷ್ಮಾಪತಿನಾ
 71. ಪೃಮಾತ್ಯತಿಲಕೈಃಕ್ಲಪ್ತಾಭಿವೇಕಕ್ರಮಃ | ಶ್ರೀ ವಿದ್ಯಾನಗರೀ ಲರಾಮನಿ ಮ
 72. ಹಾಸಾಮೃದ್ಯಸಿಂಹಾಸನಂ | ಸಂತಾನದ್ವರಿವ ಸ್ಫುರನ್ಸುರಗಿರೌ ಸಂಪತ್ಯ
 73. ವಿದ್ಯೇಷಿಣಃ | ಆಸೇತೋರಪಿಚಾಪಿಮಾದ್ರಿರಚಯನ್ರಾಜ್ಯೋನಿಜಾಜ್ಞಾ ಕರಾನ್ |
 74. ಸರ್ವಾಂಪಾಲಯತೇ ಸದಾಶಿವ ಮಹಾರಾಯಶ್ಚಿರಾಯಕ್ಷಮಾಂ | ವಿಶ್ಯಾತವಿ
 75. ಕ್ರಾಂತಿನಯಸ್ಯ ಯಸ್ಯ ಪಟ್ಟಾಭಿವೇಕಂ ನಿಯತಂಪ್ರಜಾನಾಂ | ಆನಂದಬಾಹ್ನೈರ
 76. ಭಿಷಿಷ್ಯಮಾನಾ ದೇವೀಪದಂ ದರ್ಶಯತೇಧರಿಶ್ರೀ | ಗೋತ್ರೋದ್ಧಾರ ವಿಶಾರದಂ
 77. ಕುವಲಯಾಪೀಡಾಪಹಾರೋದ್ಧಾರಂ ಸತ್ಯಾಯತ್ತಮತಿಸಮಸ್ತಸುಮನಸ್ತೋ
 78. ಮಾವನ್ಯೆಕಾಯನಂ | ಸಂಜಾತಸ್ತ್ಯತಿ ಧೂರ ಚಿಂಸವಿಜಯಂಸಂನಂದಕ ಶ್ರೀ
 79. ಧರಂ ಯಂ ಶಂಸಂತಿ ಯಶೋದಯಾಂಚಿತಗುಣಂ ಕೃಷ್ಣಾವತಾರಂ ಬುಧಾಃ | ವಿಶ್ಯಾ
 80. ತಂ ಬಹುಭೋಗತ್ಯಂಗವಿಧವೈರುದ್ಧಾ ಮದಾನೋದ್ಧಾರಂ ಧರ್ಮೇಣಸ್ತ್ಯತಿಮಾ
 81. ತ್ರತೋಪಿ ಧುವನೇದಕ್ಷಂ ಪ್ರಜಾರಕ್ಷಣೇ | ಪ್ರಾಪ್ತಾಯಸ್ಯಧುಜಂ ಧುಜಂಗಮಹಿ
 82. ಭೃದ್ಧಿಗ್ಧಂತಿ ಕೂರ್ಮೋಪಮಂ ಪಾತಿ ವ್ರತ್ಯಪತಾಕಿಕೇತಿಧರಣೀಜಾ
 83. ನಂತು ಸರ್ವೇಜನಾಃ | ಯತ್ಸೇನಾಧೂಳಿಪಾಳೇ ಶಕಮಶಕಶಮುಚ್ಚಾಟನೇ

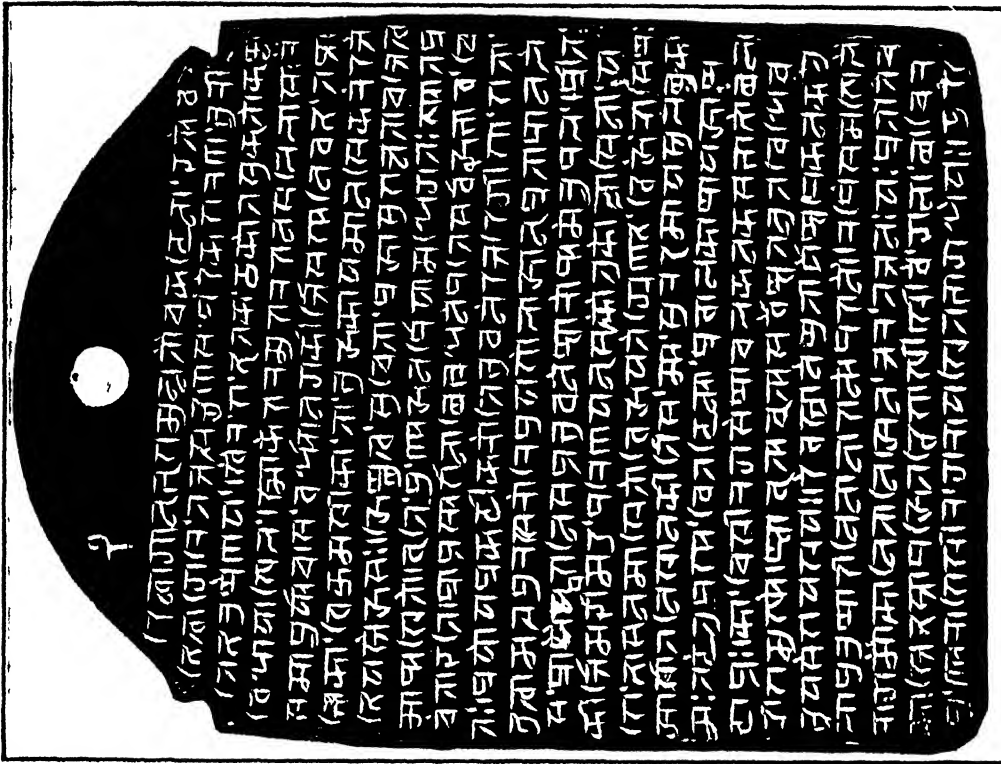
- III A. 84. ಧೂಮರೇಖಾ | ರೋಮಾಲೇಕೀರ್ತಿವ ಧ್ವಾಯವಧುವನಮಿದಂ ಸರ್ವಮಂತ
 85. ವರ್ಹಂತಾಃ | ವೇಣೀ ನಾಣೀಯಸೀವ ಪ್ರಕಟಿತ ವಿಕೃತೇರ್ವೀರಲಕ್ಷ್ಮಾ
 86. ರಣಾಗ್ರೇ | ಶಾಂತ್ಯೈ ಜೀಮೂತಪಟ್ಟಃಕಿಲಶಕಲಬಲಸ್ತೋಮ ದಾವಾನರಾ
 87. ನಾಂ ತುಂಗಾಮೇವದಯಾಂ ಪದಾಂಬುಜ ಯುಗಂ ಶೋಣಂಚ ಕೃಷ್ಣಾಂತನುಂ | ರಕ್ತಾನೀ
 88. ಲಶಿತಾಂ ತ್ರಿವೇಣೀಮನಘಾಂ ವೀಕ್ಷಾಂ ಗಿರಂ ನರ್ಮದಾಂ ತೀರ್ಥಾನೀತಿಸಮಾವ
 89. ಹತ್ಯವಯವ್ಯಃ ಶೇಷಾದ್ರಿವಾಸೀ ವಿಭುಃ ಪ್ರಾಯೋಯಸ್ಯ ವಿಶೇಷ ಧಕ್ತಿಮುದಿ
 90. ತಃ ಪಟ್ಟಾಭಿವೇಕ ಶ್ರಿಯೇ | ವೋಷಧಿಪತ್ಯಮಾಯಿತ ಗಂಡಸ್ತೋಷಣ ರೂಪಜಿ
 91. ತಾಸಮಕಾಂಡಃ | ಭಾಷಗೇತಪ್ಪವ ರಾಯರಗಂಡಃ ಪೋಷಣನಿರ್ಧರಧೂನ
 92. ಮುಂಡಃ | ರಾಜಾಧಿರಾಜ ಬಿರುದೋ ರಾಜರಾಜ ಸಮಾಂಹತಿಃ | ಸ್ವಾರಾ
 93. ಜ[ರಾಜ]ಮಾನ ಶ್ರೀಶ್ರೀರಾಜ ಪರಮೇಶ್ವರಃ | ಮೂರು ರಾಯರ ಗಂಡಾಂಕೋ ಮೇರು
 94. ಲಂಪಿಯಶೋಧರಃ | ಶರಣಾಗತ ಮಂದಾರಃ ಪರರಾಯ ಧಯಂಕರಃ | ಕರ
 95. ದಾಖಲ ಧೂಪಾಲಃ ಪರದಾರಸಹೋದರಃ | ಹಿಂದುರಾಯಸುರತ್ಕಾಣಿಯಂದು



L. VASANTH COPPER PLATE GRANT OF SADASHIVARAYA.

(No. 2—p. 132.)

Mysore Archaeological Survey.



2. VINKALESAPURA COPPER PLATE GRANT OF SHIRANGARAYA. I.

(No. 3—p. 147.)

96. ವಂಶಶಿಖಾಮಣಿಃ | ಅರಿಧಗಂಡ ದೇರುಂಡೋ ಹರಿಧಕ್ತಿಸುಧಾನಿಧಿಃ | ವ
97. ದ್ವೈಮಾನಾಪದಾನ ಶ್ರೀರದ್ವೈನಾರೀನಚೇಶ್ವರಃ | ಇತ್ಯಾದಿ ಬಿರುದೈರ್ವಂದಿತ ತ್ಯಾ
98. ನಿತ್ಯಮಭಿಷ್ಠತಃ | ಕಾಂಛೋಜಭೋಜ ಕಾಳಿಂಗಕರಹಾಚಾಪಾರ್ಥಿವೈಃ |
99. ಸಾವಿದ್ವಲ್ಲಂ ಪದಂಪ್ರಾಪ್ತೈಃ ಸಂದರ್ಶಿತ ನೃಪೋಪದಃ | ಸೋಯಂನೀತಿವಿಶಾರ
100. ಡಃ ಸುರತರುಸ್ತದ್ಧಾಂ ವಿಶ್ವಾಣನಃ ಸರ್ವೋರ್ವೀಶನತಃ ಸದಾಶಿವಮ
101. ಹಾರಾಯಕ್ಷಮಾನಾಯಕಃ | ಬಾಹುವಂಗದ ನಿರ್ವೀಶೇಷ ಮುಖರಾಂ ಸರ್ವಂ
102. ಸಹಾ ಮುದ್ದಹಸ್ವಿದ್ವೈಶ್ವಾಣಪರಾಯಣೋವಿ ಜಯತೇ ವೀರಪ್ರತಾಪೋನ್ನ
103. ತಃ || ಅಶ್ವಾನೇಕಪವೇದೇಂದು ಗಣಿತೇ ಶಕವತ್ಸರೇ | ವರ್ಷೇ ಶ್ರೀಕೋಧನಾ
104. ಭಿಷ್ಣೋಮಾಸೇ ಮಾಘ ಇತಿಶ್ರುತೇ | ಪಕ್ಷೇ ಪಲಕ್ಷೇ ಪುಣ್ಯಾಯಾಂದ್ರಾದಶ್ಯಾಂಧ್ಯ
105. ಗು ವಾಸರೇ | ತುಂಗಧದ್ರಾವದೀತೀರೇ ವಿಟ್ಠಲೇಶ್ವರ ಸಂನಿಧಾ | ಶ್ರೀವತ್ಸಾ
106. ನ್ವಯ ದುಗ್ಧಾಭಿ ಪೂರ್ಣಚಂದ್ರಾಯ ಭೂಷ್ಣವೇ | ಪರಾಪಸ್ತಂಭಸೂತ್ರಾಯ ವಸುಧಾಮ
107. ರಮಂತ್ರೀಣೇ | ಯಶಸ್ವಿನೇಯಜುಶ್ಯಾಖ್ಯಾಯಿನೇಭಿಷ್ಠದಾಯಿನೇ | ಪ್ರಪೇದುಷೇ
108. ವೇದಮಾರ್ಗ ಪ್ರತಿಷ್ಠಾಚಾರ್ಯ ವರ್ಯತಾಂ | ವಿಷ್ಣುತೋಧಯ ವೇದಾಂತಾಚಾರ್ಯವರ್ಯಾ
109. ಯ ಘಮತೇ | ವಿಶಿಷ್ಟನಿಜಶಿಷ್ಯಾಣಾಂ ಶ್ರೀಭಾಷ್ಯಾರ್ಥೋಪದೇಶಿನೇ | ವೈಷ್ಣ
110. ವಾಗಮುನಿದ್ವಾನ್ತ ವೇದಿನೇಚಿತವಾದಿನೇ | ರಾಮಾನುಜಮತಾರಾಮನೀಮಾ

III B.

111. ಕೇಳಿಕುಕಾತ್ಮನೇ | ಉರ್ಧ್ವಪುಂಧ್ರಂ ದಧಾನಾಯವದನಾಬ್ಜ ಕೃತಶ್ಚಿ
112. ತೇಃಪಾಗ್ನೇವ್ಯಾನಿಗಮವ್ಯಾಜೋದಸ್ತಾಂಗುಲಿಯುಗಪ್ರಭಂ | ಸಂಧ್ಯತಾಶೇಷಸು
113. ರಭಿಚರಿತ | ವ್ರಜಶೋಭಿನೇ | ಸಚ್ಚಕ್ರನಂದಕಾಯ ಶ್ರೀನಹಾಯಾಪರಮೂರ್ತಯೇ | ಕಾ
114. ವೈಶ್ರಾವ್ಯೇನವರಸೋಧ್ಯಾಟಕೇನಾಟಕೇಪಿಚ | ಗದ್ಯೇಹ್ಯದ್ಯೇಸ್ಮತುಚಾಪಿ ಗಾಢಾಂ
115. ಪ್ರಾಧಿಮುಪೇಯುಷೇ | ರಾಜನ್ಯಕೋಟಿ ಕಾಟೀರರತ್ನ ಪೀಠಾಂಶ್ಚಿತಾಂಘ್ರಯೇ | ಷಡ್ಭಕ್ತ್ಯ
116. ನೀಕಮಲಿನೀ ಸಮುಕ್ತಾಸವಿಷ್ಣುತೇ | ಔದಾರ್ಯಯುಗಮಜಾತಾಯ ಶಾರ್ಙ್ಗೇ ಶಾ
117. ರಿಸುತಾತ್ಮನೇ | ನಾಸತ್ಯಾಧಿಕರೂಪಾಯನಾಳಿಕಾಕ್ಷಾಂಪ್ರಚೇತಸೇ | ಶ್ರು
118. ತ್ಯರ್ಥಾನ್ವೈಕಟೀಕತುಮತ್ಯರ್ಥಾ ನಿಮಿಷಾತ್ಮನೇ | ಪ್ರಣಮದ್ಭುಧೃದಾಧಾರ
119. ಪಾರಕಾರಣ್ಯಶಾಲಿನೇ | ಕ್ಷಮಾಭರಸಮುದ್ಧಾರ ಕ್ಷಮಾನುಪಮಮೂರ್ತಯೇ
120. ಹಿರಣ್ಯದಾನ ಸಂತುಷ್ಟವರೇಣ್ಯ ಬುಧಸಂಸದೇ | ಮಹಾಬಲಯುಯುತ ವೃತ್ತ
121. ಯೇ ಪುಣ್ಯಕೀರ್ತಯೇ | ದುರವಾಪತಪೋಧೈರ್ಯದೂರೀಕೃತಮಹಾಬಲಯೇ | ಸಮಸ್ತ
122. ರಕ್ಷೋಪಾಯೀನ ನಿರಸ್ತಜಗದಾಪದೇ | ಖರಾಂಶುತನಯಾಸೇಧಿಕರವೈ
123. ಧವಶಾಲಿನೇ | ಸತ್ಯಾನುರಕ್ತ ಮನಸೇ ಸಾರ್ವಭಾವಮ ಮೂರ್ತಯೇ | ಅಶೇಷಾನ
124. ಸುರಾರಾತೀರವ ತಾರಾನ್ವಿವೃಣ್ವತೇ | ಕೃತಾಂಹಸ್ತ (ಪ್ರಿ)ಗಿರೀಶೇನ ನಲ್ಲಾರಾ
125. ಚಾರ್ಯತಾಮುಖಿ | ಶೇಷಾದ್ರೀಶಾರ್ಥಿತಂ ಚಕ್ರವರ್ತ್ಯಚಾರ್ಯತ್ಯಮೇಯುಷಃ | ಶ್ರೀ
126. ತಿರುಪತ್ತಿರುಪ್ಪುಟ್ಟೂರ್ಗೌ ಮಾಲಂಕಾರ ತೇಜಸಃ | ಶ್ರೀಮನ್ಮಾನ್ ಚಕ್ರವರ್ತ್ಯ
127. ಚಿತ್ರಯಾರ್ಯೈಸ್ತಸೂನವೇ | ಶೇಷಾಯನರವೇ ಶಾಯಶ್ಚಿಂತನಾಚಾತದೃಷ್ಟ
128. ಯೇ | ಶೇಷಾದ್ರ್ಯಾಚಾರ್ಯವರ್ಯಾಯಶಿಕ್ಷಿತಾಂತರವೈರಿಣಿ | ಜಗತ್ಪಾತ
129. ಜಯಂಕೊಂಡಚೋಳಮಂಡಲವಾಸಿನಂ ಪದವೀಡು ಮಹಾರಾಜೈಪ್ರಾಜೈ
130. ವಾಸಮುಪಾಶ್ರಿತಂ | ಪದುಪೂರ್ವೋಚಿತಾಂತಸ್ತಂ ಹಿರಿಂದಿಮಿಲನಾಡು
131. ಗಂ | ಕಲವೆಪ್ಪತ್ತುಕೇವಂತ ವಾಸಿನೀಮ್ನಿಚ ವಿಶ್ರುತಂ | ಗ್ರಾಮಕಾಚ್ಚ
132. ಕುಮೂಡೂರು ನಾಮಕಾದಪಿ ವಿಶ್ರುತಾತ್ | ಕೀಲಪ್ಪಾಕಾಭಿಧಗ್ರಾಮಾತ್ಪ್ರಾ
133. ಚೀಮಾಶಾಮುಪಾಶ್ರಿತಂ | ಶ್ರೀಪೆರುಂಕಾಮನ್ಲೂ ರೋಕ್ಷೀರನದ್ಯಾಶ್ಚಿದ
134. ಕ್ಷಣಂ | ಗ್ರಾಮಾದ್ವಲವನೂರಾಖ್ಯಾತ್ಪಶ್ಚಿ ಮಾಯಾಂದಿಹಿಸ್ತುತಂ | ಶೆರು

135. ಪೂತೂರ್ಪರಂಪಾಕ ನಾಮಗಾ ಮದ್ವಯೋತ್ತರಂ | ಶ್ರೀಮತ್ಕೃಷ್ಣಾ ಪುರಾಣಿ ಪಾ
136. ಮಪರಾಂಸಮುಪಾಶ್ರಿತಂ | ಶಿಶಿಲಪ್ಪಾಕನಾಮಾಚ ಗ್ರಾಮಕೇಣನಮ

- IV A.** 137. ಸ್ಥಿತಂ | ಯಸ್ಯನೂರಾಷ್ಟ್ರಯಂ ಗ್ರಾಮಂಸರ್ವಸನ್ಯೋಪಶೋಭಿತಂ ಸರ್ವಮಾನ್ಯಂ
138. ಚತುಸ್ತೀಮಾನಯುತಂ ಚನಮಂತತಃ | ನಿಧಿನಿಕ್ಷೇಪಪಾಪಾಣ
139. ಸಿದ್ಧಸಾದ್ಧ್ಯಜರಾಸ್ಥಿತಂ | ಅಕ್ಷಣ್ಯಾಗಾಮಿ ಸಂಯುಕ್ತವೇಕಭೋಗ್ಯಂಸ
140. ಭೂರುಹಂ | ವಾಪೀಕೂಪತಟಾಕೈಶ್ಚ ಕಶ್ಚಾರಾಮೈಶ್ಚ ಸಂಯುತಂ | ಪುತ್ರಪಾ
141. ತ್ರಾದಿಭಿರ್ಭೋಗ್ಯಂ ಕ್ರಮಾದಾಚಂದ್ರತಾರಕಂ | ದನಾಧಮನವಿಕ್ರೀತಿ ಯೋ
142. ಗ್ಯಂವಿನಮಯೋಚಿತಂ || ಶೀತಾಂಶೋರ್ವಂಶರತ್ನಂ ಸಮಜನಿ ನೃಪತಿರ್ನಂ
143. ದನಾಮಾಧಜಿಹ್ವ ತತ್ಸಂತತ್ಯಂ ಚಲಕ್ಕಕ್ಷಿತಿಪತಿ ರಥವತ್ತ್ಯುಲೇ
144. ವಿಜ್ಞಲೇನ್ದ್ರಃ | ತದ್ವಂಶಂ ಸೋಮಿದೇವೋ ಲನುಕೃತವಿಮತಾತ್ವಪ್ತದುರ್ಗಾ
145. ಪಹರ್ತಾ | ಪಾತ್ರಸ್ತನ್ಯಾರ್ಪವೀಟೀಪುರಪತಿರಭವತ್ತಿನ್ಮ ಮ ಕ್ಷೋಣಿ
146. ಪಾಲಃ | ಭೂಕಲ್ಪಶಾಖೀಪ್ರಥಿತಾರ್ಪವೀಟಿಬುಕ್ಕ ಕ್ಷಮಾಪೂರ್ಣಭವದನ್ಯ
147. ಸೂನುಃ | ಬಲ್ಯಾಬಿಕಾತಸ್ಯಬಭೂವ ಪತ್ನೀ ಪುರಂದರಸ್ಯೇವಪುರಂದರ
148. ನ್ಯಾ | ಅನ್ಯಾದಶೇಷಭುವನಾವನ ವಾರಿಣಾಕ್ಷಾಶ್ಚೈಂಗಾರರಾಜವದ [ಜಾ] ಯಾ
149. ತ ರಾಮರಾಜಃ | ಲಕ್ಷ್ಮೀನಮಾನಚರಿತಾ ಲಲನಾಮತಲ್ಲೀ ಲಕ್ಕಾಂಬಿ
150. ಕಾರತಿರಿವಾಜನಿತಸ್ಯದೇವೀ | ತನ್ಯಾಧಿಕೈಸ್ಸಮಭವತ್ಸನಯಸ್ತ
151. ಪೂರ್ಣಭಿಶ್ಚೈರಂಗರಾಜ ನೃಪತಿ ಸ್ಯಶಿವಂಶದೀಪಃ | ಆಸಂಜ್ವಲತ್ಸ
152. ಭುಜಧಾಮಸುಮಯೈ ಚಿತ್ರಂ ನೇತ್ರಾಣಿ ಮೈರಿಸುಧಾಶಾಂಕ ನಿರಂಜನಾ
153. ನಿ | ಸತೀಂರುಮಲಾಂಬಿಕಾಂ ಚರಿತ ಲೀಲಯಾರುಂಧತೀಪ್ರಥಾ
154. ಮಪಿತಿತಿಕ್ಷಯಾಪನುಮಿತಿ ಯಶೋರುಂಧತೀಂ | ಹಿಮಾಂಶುರಿವರೋ
155. ಹಿಣೀಂ ಹೃದಯಹಾರಿಣೀಂ ಸದ್ಗುಣೈರಮೋದತಸಧರ್ಮಿಣೀ ಮಯಾಮ
156. ವಾಷ್ಠ್ಯ ವೀರಾಗ್ರಾಣೀಃ | ಸ್ವೈರಂಸುದೃಗ್ವರಣ ಜಾತಕುಚಿಸ್ಸುವೃತ್ತಸ್ವಾಲೋ
157. ಕದೂರಿತ ತಮಾತ್ರನ ಯಸ್ತದೀಯಃ | ಅತ್ರಾಸವೃತ್ತಿರವ ದಾತಗ್
158. ಣಾನುವರ್ತಿತೇ ಶ್ರೀರಾಮರಾಜ ನರಪಾಲ ಮಣಿಸ್ಸಮಿಂಧೇ | ಯಸ್ಮಿ
159. ನ್ವೃಶಾಸತಿ ಮಹೀಂ ಜಗದೇಕವೀರೇ ಧಂಗೋನದೀಪು ಪತಗೇಷುಚಪ
160. ಕ್ಷಪಾತಃ | ಪಲ್ಲೇಷುಪಲ್ಲವರುಚಿರ್ವನಿತಾರತೇಷುನೀವೀ ವಿವೋ
161. ಚನಮಧುನ್ನಿಯತಂಪ್ರಜಾನಾಂ | ಸತ್ಯಾನುರಕ್ತೇರಿದರಾವಹೇ ಸ್ತಿ
162. ನ್ನನ್ನಂದಕೇ ಸಂಧ್ಯತಸರ್ವಲೋಕೇ | ಶ್ರೀರಾಮ ರಾಜೇಶ್ಚಿತನತ್ವ

- IV B.** 163. ಶಾಯ್ಕೇಶಾರೇಃಪದಂ ಶಾಶ್ವತಮಧುಪೇತೇ | ತದನುಭುವಮಶೇಷಾಂಪಾ
164. ಲಯನ್ಯಾಜನೀತ್ಯಾ ತಪನತನಯ ಜೇತಾದಾನರೀತ್ಯಾಮಹತ್ಯಾ | ಭರತಮಹಿ
165. ತ [ಭೂಮಾ] ಭಾತಿತನ್ಯಾನುಜನ್ಯಾವರ ತಿರುಮಲರಾಜನ್ಯಾಹೀರ್ಣೀಜರಾಜಃ |
166. ಸ್ವೈರಂ ಸಂಹೃತಕಂಟಕಾಘನುಕೃತೋತ್ಕೃಷ್ಟಂ ವಿಧಾಗಾಖಿಲಂ ಭೂಕೇದಾರ
167. ಮುದಾರದಾನ ಸಲರಾನಾರ್ಕೈಸ್ಸಮಾಪೂರ್ಯಚ | ಸಂವಧ್ಯಾಕನಘಕೀರ್ತಿರಸಸ್ತ
168. ನಿವಹಂತತ್ಪಾಲಕಾಂ ವಿಕ್ರಮಃ | ಶ್ರೀಕಾಂತಾಂ ಭುಜಕಾಯಮಾನ ಶಿಖರೇ
169. ಧತ್ತೀತಿ ಯಸ್ತೇಜಸಾ || ಗಾಧಂವದ್ಧಿ ತಬಲ್ಕುರಿ ಸ್ಥಿರಪದಪ್ರಸ್ತಾ ವಿಕೋ
170. ದ್ಧೀಕಾಪಃಪಾದುಂನತಿ ಮದ್ಗಿರೀಶಶರಿಸಿ ಪಾಪಪ್ರಪ್ರತಿಷ್ಠಾಸ
171. ದಾ | ರೂಪಾದಾರ್ಯಪರಾಕ್ರಮೈಸ್ತವಿಧಯಾಗತ್ಯಾಪುನಾತ್ಯನ್ವಹಂ ತ್ರೈಲೋಕ್ಯಂಸ
172. ಹ ಯಸ್ಯಕೀರ್ತಿರಮಣಾತ್ರಿಸ್ಯೋತನಾಸ್ವದ್ಧಿನೀ | ರೋಮಾಂಚಕಂಪಸ್ತಮ
173. ವಾರಿಭಾಜಾಂ ರಣಕ್ಷಮಾಯಾಂ ನಖರಾಂಕಿತಾಂಗಾಃ | ಪರೇವಿರಾಜತ್ಪುರ

174. ತಾರದೀಯಾ ಬಧೂಪುರಾ[ಲ]ಂಬಿತಭೀರುಭಾವಾಃ | ಅಶ್ರಾಂತ ವಿಶ್ರಾಂತ(ತ)ಣನಕೀ
 175. ತ್ರಿಸಾಮ್ಯಂ ಸುರದ್ರಮಾಯಸ್ಯ ತುಲಬ್ಧು ಕಾಮಾಃ | ತಚ್ಚೇತಪಸ್ಯಂತಿವಿಯತ್ತ
 176. ಟಿನ್ಯಾಃ ಪಿಪ್ರಾಳಕಾಪಾಯ ಪಟಾಜಟಾಪ್ತಾಃ | ಯಸ್ಯಾನುಜನ್ಯಾವಿಜಯೈಕನ
 177. ಮಾರಾಮಾಭಿರಾಮಾ ತಲಬಾಹುಧಾಮಾ | ವೀರೋವೀರೇಜೇಭುವಿವೇಂಕಟಾದ್ರಿರಾಜಶ್ರಿ
 178. ಯಾನಿರ್ಜಿತರಾಜರಾಜಃ | ಧರ್ಮಮರ್ಮವಿದಸ್ತಸ್ಯಧರಣೀಕಲ್ಪಶಾಖಿನಃ | ಸೋ
 179. ಮಮಂಶಪ್ರದೀಪಸ್ಯಸೂನ್ಯತಾ ರಾಪಶೋಭಿನಃ | ವಕ್ಷಪ್ರದೇಶೇಮಾಂಧಾತ್ರಾಪ್ಯಧುನಾ
 180. ಹ್ಯಂನದೇಶಯೋಃ | ಅಕೃತಾವಹಿರಾಮೇಣ ಬಾಹ್ಯೋರುಕ್ಮಾಂಗದೇನಚ | ಲಕ್ಷ್ಮಣೇನ
 181. ಮುಖಾಂಭೋಜೇ ಸ್ವಾಶಯೇ ಹರ್ಷಶೋಭಿನಾ | ಪ್ರತ್ಯಂಗಮಾದಿಧೂಪಾನಾಂ ಪ್ರಕಟೀಕುರ್ವ
 182. ತಾಸ್ಯಧಾಂ | ಶ್ರೀಮದ್ವೈದ್ಯಪದ್ಮಭೂಪಾಲನಿಂಧು ಶೀತಲಭಾನುನಾ | ಕೃಷ್ಣಪಕ್ಷೋಣಿ
 183. ಪಾರೇನಕೃಷ್ಣಪಾದಾಂಬುಜಾಲಿನಾ | ವಿಜ್ಞಾಪಿತಸ್ಯವಿನಯಾದ್ವಿಜ್ಞಾತನಯನಂ
 184. ಪದಃ | ಭೂಯಃ ಕರ್ಣಾಟರಾಜ್ಯ ಶ್ರೀಸ್ತಾಪನಾಚಾರ್ಯಪಿಶ್ರುತೇಃ | ಅತ್ರೇಯಗೋತ್ರಾ
 185. ಪಾಥೋಜ ಮಾತ್ರಾಂಡಸ್ಯಮನಸ್ವಿನಃ | ಅಂತೆಂಬವರಗಂಡಸ್ಯ ಸಿಂಧುಂತಂಕ್ಷಿರ
 186. ಕ್ಷಿಣಃ | ವರ್ಣತಯಶನಾಂ ನಾನಾವರ್ಣ ಶ್ರೀವಂಡಲೀಕಗಂಡಸ್ಯ | ಯೇಬಿ
 187. ರುದುರಾಯರಾಹುತ ವೇಶೈಕಕಥುಜಂಗಬಿರುದಧರತಸ್ಯ | ವಿವಾ
 188. ತಬಿರುದಮನಿಯ ವಿಭಾಲಲೀಲಸ್ಯ | ವಿಜಯಶ್ರೀಲಕ್ಷ್ಮ್ಯವಿ
 189. ಶ್ವಂಭರಾಧ್ಯಾಸಸ್ವಟ ವಿಶ್ರುತಧರಣೀವರಾಹ ಬಿರುದಸ್ಯ | ಕರ್ವಾ

- V A.** 190. ಣಪುರನಾಥಾಯ ಕಲ್ಯಾಣಗುಣಸಂಪದಃ | ವಂಗತ್ರಿದುವನೀವಲ್ಲಲಿಂಗಸ್ಥಿ
 191. ರಯಶೋನಿಧೇಃ | ಶ್ರೀಮತ್ತಿರುಮಲಕ್ಷ್ಮಾಪ ಶೇಖರಸ್ಯದಯಾಂಬುಧೇಃ | ವಿಕ್ರಮಾ
 192. ದಾರ್ಯಶೀಲಸ್ಯ ವಿಜ್ಞಾಪ್ತಿಮನುಪಾಲಯನ್ | ಪರೀತಃಪ್ರಯತ್ನೈನ್ನಿಗ್ಧೈಃಪುರೋಹಿತ
 193. ಪುರೋಗಮೈಃ | ವಿವಿಧೈರ್ವಿಬುಧೈಶ್ಚೈತಪಥಿಕೈರಧಿ ಕೈರ್ಗಿರಾ | ಸದಾಶಿವಮಹಾ
 194. ರಾಯೋಗುರವೇ ಗುಣಶಾಲಿನೇ | ಸಹಿರಂಜ್ಯಪಯೋಧಾರಾಪೂರ್ವಕಂದತ್ತವಾನ್ ಮುದಾ ||
 195. ಸರಸಸದಾಶಿವರಾಯಕ್ಷಿತಿಪತಿವರ್ಯಸ್ಯಕೀರ್ತಿಧುರ್ಯಸ್ಯ | ಶಾಸನ
 196. ವಿದಂತರಾಸನ ದಾಶರಥೇರಮಿತಹೇಮದಾನರತೇಃ | ಮೃದುಪದಮಿ
 197. (ಮಿ)ತಿ ತಾಮ್ರಶಾಸನಾರ್ಥಂ ಮಹಿತಸದಾಶಿವರಾಯ ಶಾಸನೇನ | ಅಭಣ
 198. ದನುಗುಣಂ ವಚೋಮಹಿಮ್ನಾ ಸರಸತರೇಣ ಸಭಾಪತಿತ್ವಯಂಭೂಃ | ಸದಾ
 199. ಶಿವಮಹಾರಾಯ ಶಾಸನಾದ್ವೀರಣಾತ್ಮನಃ (ಜಃ) | ತ್ವಷ್ಟಾಶ್ರೀಗಣಪಾಚಾರ್ಯೋ ವ್ಯ
 200. ಲಖತ್ತಾಮ್ರಶಾಸನಂ | ದಾನಪಾಲನ ಯೋರ್ಮದೈದಾನಾಚ್ಛ್ರೇಯೋನುಪಾಲನಂ | ದಾ
 201. ನಾತ್ಯರ್ಗಮವಾಪ್ನೋತಿ ಪಾಲನಾದಚ್ಯುತಂಪದಂ | ಸ್ವದತ್ತಾದ್ವಿಗುಣಂ ಪುಣ್ಯಂ
 202. ಪರದತ್ತಾನುಪಾಲನಂ | ಪರದತ್ತಪಹಾರೇಣಸ್ವದತ್ತಂ ನಿಷ್ಕಲಂಭವೇ
 203. ತ್ | ಸ್ವದತ್ತಾಂಪರದತ್ತಾಂವಾ ಯೋಹರೇತ ವಸುಂಧರಾ | ಪಪ್ಲಿವರ್ಷಸ
 204. ಹಸ್ತ್ರಾಣಿ ವಿಷ್ಣುಯಾಂ ಜಾಯತೇಕ್ರಿಮಿಃ | ಏಕೈವಭಗಿನೀರೋಕೇ ಸರ್ವೇಷಾ
 205. ಮೇವಭೂಭುಜಾಂ | ನಭೋಜ್ಯಾನಕರ ಗ್ರಾಹ್ಯಾವಿಪ್ರದತ್ತಾವಸುಂಧರಾ | ಸಾಮಾ
 206. ನ್ಯೋಯಂ ಧರ್ಮನೇತು ನೃ(೯)ಪಾಣಾಂಕಾರೇಕಾರೇಪಾಲನೀಯೋ ಭವದ್ವಿಸ್ತರ್ವಾ
 207. ನೇತಾನ್ಯಾವಿನಃ ಪಾರ್ಥಿವೇಂದ್ರಾನ್ಮಯೋಭೂಯೋ ಯಾತೇರಾಮಚಂದ್ರಃ || ಶ್ರೀ ||
 208. ಶ್ರೀ ವಿರೂಪಾಕ್ಷ

- I A.** 209. ಶ್ಯಾಮಾಕಾಮುಕ ಧಾಮ ನಿರ್ಮಲ ಯಶಸ್ಸೋಮಾಯ ಹೇಮಚಲಸ್ತೋಮಾವಾ
 210. ಸಹ್ಯದೇ ದುರಾಸದ ತಪೋಭೂಮಾಬ್ಧಿಸೀಮಾಭುವೇ | ರಾಮಾರಾಧನ ಮಾನ
 211. ಸಾಯ ರಚಿತಾರಾಮಾಯ ಕಾಮಾಧಿಕ ಕ್ಷೇಮಾಪಾದನ ತತ್ಪರಾಯ ವಿದು
 212. ಪಾಂ ರಾಮಾನುಜಾಯಾಂಜಲಿಃ ||

Text in Devanagari Characters.

- I. B. 1 श्रीगणाधिपतयेनमः । नमस्तुंगशिरश्चुंविचन्द्रचाम
 2 रचारवे । त्रैलोक्य नगरारंभमूलस्तंभाय शंभवे । हरेर्ह्रीं
 3 लावराहस्य दंष्ट्रादंडस्स पातु वः । हेमाद्रिकलशा यत्र धात्री
 4 च्छत्रश्रियं दधौ । कल्याणायास्तु तद्धाम प्रत्यूहतिमिरापहं य
 5 द्रजोप्यगजोद्धतं हरिणापि च पूज्यते । अस्ति क्षीरमयाह्वै र्म
 6 ध्यमानान्महांबुधेः । नवनीतमिवोद्भूतमपनीततमोमहः ॥
 7 तस्यासीत्तनयस्तपोभिरतुलैरन्वर्थनामा बुधः । पुण्यैरस्यपुरु
 8 रवा भुजबलैरायुर्द्विषां निघ्नतः । तस्यायुर्नहुषोस्य तस्य परुषो
 9 युद्धे ययाति [:] क्षितौ । ख्यातस्तस्य तु तुर्वसुर्वसुनिभः श्रीदेवयानी
 10 पतेः । तद्वंशे देवकीजानिर्द्दिपेतिमभूपतिः । यशस्वी तुलवें
 11 द्रेषु यदोः कृष्णइवान्वये । ततोभूदुक्कमाजानिरीश्वरक्षितिपा
 12 लकः । अत्रासमगुणभ्रंशमौलिरत्नं महीभुजां । सरसादुदभूत
 13 स्मान्नरसावनिपालकः । देवकीनंदनात्कामो देवकीनंदनादि
 14 व । विविधसुकृतोद्दामे रामेश्वरप्रमुखे मुहुर्मुदितहृदयस्था
 15 ने स्नानं व्यधत्त यथाविधि बुधपरिवृतो नानादानानि यो भुवि षो
 16 डश त्रिभुवनजनोद्गीतं स्फीतं यशः पुनरुक्तयन् कावेरीमा
 17 शुबध्वा बहलजलरयां तां विलंघ्यैव शत्रुं जीवग्राहं गृहीत्वा स
 18 मिति भुजबलात्तंचराज्यं तदीयं कृत्वा श्रीरंगपूर्वं तदपि निजव
 19 शे पट्टणं यो वभासे । कीर्तिस्तंभं निखाय त्रिभुवनभवनस्तूयमानाप
 20 दानः । चेरं चोलं च पांड्यं तमपि च मधुरावल्लभं मानभृषं वीर्योद
 21 ग्रं तुरुष्कं गजपतिनृपतिं चापिजित्वा तदान्यान् । आगंगाती
 22 रलंकाप्रथमचरमभूत्तटांतं नितान्तं ख्यातः क्षोणीपती
 23 नां स्रजमिव शिरशां शासनं यो वभानीत्¹ । तिप्पाजीनागलदेव्यो [:]
 24 कौसल्याश्रीसुमित्रयोः देव्योरिवनृसिंहैर्द्रात्तस्मान्पङ्क्तिरथादिव
 25 वीरौ विनयिनौ रामलक्ष्मणाविवनंदनौ । जातौ वीरनृसिंहैर्द्र
 26 कृष्णरायमहीपती । रंगक्षितीर्द्राच्युतदेवरायौ रक्षाधुरीणा
 II. A. 27 विव रामकृष्णौ । ओबांधिकायां नरसक्षितीर्द्रादुभावभूता
 28 (न) मुग्गेन्द्रसारौ । वीरश्रीनारसिंहस्सविजयनगरे रत्नसिंहा
 29 सनस्थः कीर्त्या नीत्या निरस्यन्नृगनलनहुषानप्यवन्यामथान्या
 30 न् । आसेतोरासुमेरोरवनिसुरनुतः स्वैरमाचां दयाद्रे । रापाश्वा
 31 [त्या] चलांतादखिलहृदयमावर्ज्यं राज्यं शशास । नानादानान्यका
 32 र्णीत्कनकसदसि यः श्रीविरूपाक्षदेवस्थाने श्रीकालहस्तीशितु
 33 रपि नगरं वैकटाद्रौ च कांच्यां श्रीशैले शोणशैले महतिहरिह
 34 रेहोबलं संगमे च । श्रीरंगे कुंभघोणे हततमसि महानंदितौ
 35 र्थे निवृत्तौ । गोकर्णे रामसेतौ जगति तदितरेष्वप्यशेषेषु² पु

¹ Read—व्यतानीत्.² Read—अप्यशेषेषु.

36 प्यस्थानेष्वारब्धनानाविधबहलमहादानवारिप्रवाहैः । य
 37 स्योदंचचुरंगः)प्रकरखुररजःशुष्यदंभोधमघ्न¹क्षमा
 38 भृत्पक्षच्छिदोद्यत्तरकुलिशधरोत्कंठिता कुंठिताभूत् । ब्र
 39 ह्मांडं विश्वचक्रं घटमुदितमहाभूतकं रत्नधेनुं सप्तांबो
 40 धींश्च कल्पक्षितिरुद्धलतिके कांचनीं कामधेनुं स्वर्णक्ष्मां यो हि
 41 रण्याश्वरथमपि तुलापूरुषं गोसहस्रं । हेमाश्वं हेमगर्भं क
 42 नककरिरथं पंचलांगल्यतानीत् । प्राज्यं प्रशास्य निर्विघ्नं रा
 43 ज्यं द्यामिवशाशितुं । तस्मिन्गुणेन विख्याते क्षितेरिन्द्रे दिवं
 44 गते । ततोप्यवार्यवीर्यं श्रीकृष्णरायमहीपतिः । विभर्ति म
 45 णिकेयूरनिर्विशेषं महीं भुजे । कीर्त्या यस्य समन्ततः प्रभृ
 46 तया विश्वं रुचैक्यं व्रजे । दित्याशंक्य पुरा पुरारिरभवद्भाले
 47 क्षणः प्रायशः । पद्माक्षोपि चतुर्भुजोजनि चतुर्वक्त्रो भवत्पद्म
 48 भूः काळी खड्गमधाद्रमा च कमलं वीणां च वाणी करे । शत्रू
 49 णां वासमेते ददत इति रुषा किंनु सप्तांबुरासीन्नानासेना
 50 चुरंगः²चुटित²वसुमतीधूलिकापालिकाभिः । संशोष्य स्वैरमे
 51 तत्प्रतिनिधिजलधिभ्रेणिकां यो विधत्ते । ब्रह्मांडस्वर्णमेरु [प्रमुखानिज]
 52 महादानतोयैरमेयैः । स्तुत्यौदार्यस्तुधीभिःसविजयनग
 53 रे रत्नसिंहासनस्थः क्षमापालन्कृष्णरायक्षितिपतिरध
 54 रीकृत्यनीत्यानृगादीन् । आपूर्वांद्रेरथास्तक्षितिधारिक³
 55 टकादाचहेमाचलांता । दासेतोरर्थिसार्थश्रियमिह ब
 56 हलीकृत्य कीर्त्या बभासे । कृतवति सुरलोकं कृष्णराये

II. B. 57 निजांशं तदनु तदनुजन्मापुण्यकर्माच्युतैर्द्रः । अखिलमवनि
 58 लोकं स्वांशमेत्यारिजेता विलसति हरिचेता विद्वदिष्टप्रदाता
 59 अंभोदेन निपीयमानसलिलोगस्त्येनपीतोऽज्झित स्तप्तोराघव
 60 सायकाग्निशिखया संतप्यमानः सदा । अंतस्थैर्वडबामुखानल
 61 शिखाजालैर्विशुष्कोध्रुवं यद्दानांबुघनांबु रंबुधिरयं पूर्णस्स
 62 मुद्योतते । समजनि नरपालः सत्यधर्मप्रतिष्ठो विजयनगर
 63 राजद्रत्नसिंहासनस्थः नृगनलनहुषादीन्नीचयनूजनी
 64 त्या निरुपमभुजवीर्योदार्यभू⁴रच्युतैर्द्रः । क्षितिप्रतिष्ठापि
 65 तकीर्त्तिदेहे प्राप्ते पदं वैष्ण [व] मच्युतैर्द्रः । अध्यास्य भद्रासनमस्य
 66 सूनु वीरो बभौ वैकटदेवरायः प्रशास्य राज्यं प्रशवास्त्र⁵रूपे वि
 67 द्वाभिधौ वैकटरायभूषे । अभागधेयादचिरात्प्रजानामाखंड
 68 लावासमथाधिरूढे । तिमांभावगर्भमौक्तिकमणी रंगक्षितीं
 69 द्रातमजः । क्षत्रालंकरणेन पालितमहाकर्णाटराज्यश्रिया ॥
 70 शौर्यौदार्यदयावता स्वभगिनीभर्त्रा जगन्नायिना । रामक्षमापातिना
 71 प्यमात्यतिलकैः क्लृप्ताभिषेकक्रमः । श्रीविद्यानगरीललामनि म

¹ Read—शुष्यदंभोधिमघ्न.

² Read—चुरंगचुटित.

³ Read—क्षितिधर.

⁴ Read—वीर्योदार्यभू.

⁵ Read—प्रसवास्त्र.

72 हासाम्राज्यसिंहासनं । संतानमुरिव स्फुरन्सुरागिरौ संहृत्य
 73 विद्वेषिणः । आसेतोरपि चाहिमाद्रि रचयन्प्राज्ञेनिजाज्ञाकरान् ।
 74 सर्वां पालयते सदाशिवमहारायश्चिराय क्षमां । विख्यातवि
 75 क्रान्तिनयस्य यस्य पट्टाभिषेकं नियतं प्रजानां । आनन्दवाण्यै
 76 भिषिच्यमाना देवीपदं दर्शयते धरित्री । गोत्रोद्धारविशारदं
 77 कुवल्यापीडापहारोद्भुगं सत्यायत्तमर्तिं समस्तसुमनस्तो
 78 मावनैकायनं । संजातस्मृतिभूरुचिं सविजयं संनन्दकथ्री
 79 भरं यं शंसन्ति यशोदयांचितगुणं कृष्णावतारं बुधाः विख्या
 80 तं बहुभोगशृंगविभवैरुद्दामदानोद्भुगं धर्मेण स्मृतिमा
 81 त्रतोपि भुवने दक्षं प्रजारक्षणे । प्राप्तां यस्य भुजं भुजंगमहि
 82 भृदिन्दंतिकूर्मोपमं । पातिमत्यपताकिकेति धरणीं जा
 83 नंतु सर्वे जनाः । यत्सेनाधूळिपालीशकमशकशमुच्चाटने

III. A. 84 धूमरेखा । रोमाली कीर्तिवध्वा यिव भुवनमिदं सर्वमंत
 85 र्वहंत्याः । वेणी नाणीयसीव प्रकटितविहृते वीरलक्ष्म्या
 86 रणाग्रे शान्त्यै जीमूतपाङ्क्तिः किल शकलखलस्तोमदावानला
 87 नां तुंगामेव दयां पदांबुजयुगं शोणं च कृष्णां तनुं । रक्तानी
 88 लशितां त्रिवेणिमनघां वीक्षां गिरं नमदां तीर्थानीति समाव
 89 हृत्यवयवैः शेषाद्रिवासी विभुः प्रायो यस्य विशेषभक्तिमुदि
 90 तः पट्टाभिषेकश्चिये । वोषधिपत्यु[प]मायितगंडस्तोषणरूपजि
 91 तासमकांडः । भाषगे 'तप्पुवरायरगंडः पोषणनिर्भरभून
 92 वखंडः । राजाधिराजविरुदो राजराजसमांहतिः । स्वारा
 93 ज[राज]मानश्रो श्रीराजपरमेश्वरः । मूरूरायरगांडांको'मेरु
 94 लंघियशोभरः । शरणागतमंदारः पररायभयंकरः । कर
 95 दाखिलभूपालः परदारसहोदरः । हिंदुरायसुरत्राण यिंदु
 96 वंशशिखामणिः । अरीभगंडभेरुंडो हारिभक्तिसुधानिधिः । व
 97 र्द्धमानापदानश्री रर्द्धनारानटेश्वरः । इत्यादिविरुदै र्वंदितत्या
 98 नित्यमभिपुतः । कांभोजभोजकालिंगकरहाटादिपार्थिवैः ।
 99 सौविदलंपदं प्राप्तैः संदर्शिननृपोपदः । सोयं नीतिविशार
 100 दः सुरतरुस्फट्टालविश्राणनः सर्वोर्वीशनतः सदाशिवम
 101 हारायक्षमानायकः । बाहावंगदनिर्विशेषमखिलां सर्वं
 102 सहामुद्धर्हन्विद्वत्राणपरायणो विजयते वीरप्रतापोन्न
 103 तः ॥ अश्वानकपवेदैदुगणिते शकवत्सरे । वर्षे श्रीक्रोधना
 104 भिष्ये मासे माघइतिश्रुते । पक्षे वलक्षे पुण्यायां द्वादश्यां भृ
 105 गुवासरे । तुंगभद्रानदीतीरे विठ्ठलेश्वरसंनिधौ । श्रीवत्सा
 106 न्वयदुग्द्धान्धिपूर्णचंद्रायभूषणवे । वरापस्तंभसूत्राय वसुधाम
 107 रमांत्रिणे यशस्विने यजुश्शाखाध्यायिने भीष्ट दायिने प्रपेदुषे
 108 वेदमार्गप्रतिष्ठाचार्यवर्यतां । विख्यातोभयवेदांताचार्यवर्या

¹ Read—भाषगे.

² Read—गंडांको.

- 109 य धीमते । विशिष्य निजशिष्याणां श्रीभाष्यार्थोपदेशिने । वैष्ण
 110 वागमसिद्धांतवेदिने जितवादिने । रामानुजमतारामसीमा
 III. B. 111 केळिशुकात्मने । ऊर्ध्वपुंड्रं दधानाय वदनाब्जकृतस्थि
 112 तेः । वाग्देव्या निगमव्याख्योदस्तांगुलियुगप्रभं । संभृतांशषसु
 113 रभिचरि[त]व्रजशोभिने । सच्चक्रनंदकाय श्रीसहायापरमूर्त्तये । का
 114 व्ये श्राव्ये नवरसोदघाटके नाटके पिच । गद्ये हृद्ये स्मृतौ चापि गाढां
 115 प्रौढिमुपेयुषे । राजन्यकोटिकोटीररत्नपीठांचितांग्रये । षड्दर्श
 116 नीकमालिनीसमुल्लासविवस्वते । औदार्यैर्यमजाताय शौर्यैशौ
 117 रिसुतात्मने । नासत्याधिकरूपाय नाळीकाक्षांग्रिचेतसे । श्रु
 118 त्थर्थांश्चकटीकर्त्तुमत्यर्थानिमिषात्मने । प्रणमद्भृदाधार
 119 पारकारुण्यशालिने । क्षमाभरसमुद्धारक्षमानुपममूर्त्तये
 120 हिरण्यदानसंतुष्टवरेण्यबुधसंसदे । महाबलिययायत्तवृत्त
 121 ये पुण्यकीर्त्तये । दुरवापतपोधैर्यदूरीकृतमहाब्धये । समस्त
 122 रक्षोपायेन निरस्तजगदापदं । खरांशुतनयासेधिकरवै
 123 भवशालिने । सत्यानुरक्तमनसेसार्वभावनमूर्त्तये । अशेषानु¹
 124 सुरारातिरवतारान्विवृण्वते । कृतांहस्त गिरीशेन नल्लारा
 125 चार्यतामपि । शेषाद्रिशार्पितं चक्रवर्त्याचार्यत्वमेयुषः । श्री
 126 तिरुप्पत्तिरुप्पुद् ग्रामालंकारतेजसः । श्रीमनल्लान्वचक्रवर्त्ति
 127 चित्तयार्य्यस्य सूनवे । शेषायनरवेशाय श्रुतिसंजातदृष्ट
 128 ये । शेषाद्रथाचार्य्यवर्याय शिक्षितांतरवैरिणे ॥ जगत्खयात
 129 जयंकौडचोळमंडलवासिनं । पडवीडुमहाराज्ये प्राज्ये
 130 वासमुपाश्रितं । पडूवूकौटकांतस्थं पिरिंदिमिलिनाडु
 131 गं । कलवेण्पत्तुके वंतवासिसीमि च विश्रुतं । ग्रामकाञ्च
 132 कुमूडूरुनामकादपि विश्रुतात् । कीलण्णाकाभिधग्रामात्प्रा
 133 चमाशामुपाश्रितं । श्रीपेरंकामनल्लुरो क्षीरनद्याश्च द
 134 क्षिणं । ग्रामाद्वलवनूराख्या त्पश्चिमायां दिशि स्थितं । शेरु
 135 प्पूत्तूरुंरुपाकनाम ग्रामद्वयोत्तरं । श्रीमत्कृष्णापुराभिख्या
 136 मपरां समुपाश्रितं । शिसिलण्णाकनाम्ना च ग्रामकेण सम
 IV. A. 137 न्वितं । यस्यनूराहवयं ग्रामं सर्वसस्योपशोभितं । सर्वमान्यं
 138 चतुस्सीमासंयुतं च समंततः । निधिनिक्षेपपाषाण
 139 सिद्धसाध्यजलान्वितं अक्षिण्यागामिसंयुक्तमेकभोग्यं स
 140 भूरूहं । वापीकूपतटाकैश्च कच्छारामैश्च संयुतं पुत्रपौ
 141 त्रादिभिर्भोग्यं क्रमादाचंद्रतारकं दानाधमनविक्रीतियो
 142 ग्यं विनिमयोचितं ॥ शितांशोर्वेशरत्नं समजनि नृपतिर्न
 143 दनामाथ जज्ञे तत्संतत्यां चलिकक्षितिपतिरभवत् त्कुले
 144 विज्जलैद्रः । तद्वंशं सोमिदेवोलमकृत विमतात्सप्तदुर्गा
 145 पद्वर्ता । पौत्रस्तस्यार्वीटीपुरपतिरभवत्पिञ्जमक्षोणि

¹ Read—अशेषानसुराराते.² Read—हस्ति.

146 पालः । भूकल्पशास्त्री प्रथितार्थवीटि बुद्धक्षमापो भवदस्य
 147 सूनुः । बल्लांबिका तस्य बभूव पत्नी पुरंदरस्येव पुरंदर
 148 न्या । अस्मादशेषभुवनावनवारिजाक्षा इच्छंगारराजवद[जा]या¹
 149 त रामराजः । लक्ष्मीसमानचरिता ललनामतल्ली लक्षांबि
 150 का रतिरिवाजनि तस्य देवी । तस्याधिकैस्समभवत्तनयस्त
 151 पोभि इश्रीरंगराजनृपतिश्शशिवंशदीपः । आसं ज्वलत्सु
 152 भुजधामसु यस्य चित्रं नेत्राणि वैरिसुदृशां च निरंजना
 153 नि । सतीं तिरुमलांबिकां चरितलीलयादंधतीप्रथा
 154 मपि तितिक्षया वसुमतीयशोरुंधतीं । हिमांशुरिव रो
 155 हिणीं हृदयहारिणीं सद्गुणै रमोदतसधर्मिणी मयाम²
 156 वाप्य वीराग्रणीः । स्वैरं सुदृग्भरणजातसुचिस्सुवृत्तस्वालो
 157 कदूरिततमात्त³नयस्तदीयः । अत्रासवृत्तिरवदातगु
 158 णानुवर्त्ती श्रीरामराजनरपालमणिस्सर्मिधे । यस्मि
 159 न्प्रशासति महीं जगदेकवीरे भंगो नदीषु पतगेषु च प
 160 क्षपातः । वल्लीषु पल्लवरुचि र्वनितारतेषु नीवीविमो
 161 चनमभून्नियतं प्रजानां । सत्यानुरक्ते रिदरावहे स्मि
 162 न्संभ्रंदके संभृतसर्वलोके । श्रीरामराजे श्रितसत्त्व

IV. B. 163 शौर्य्यै शौरेःपदं शाश्वतमभ्युपेते । तदनुभुवमशेषां पा
 164 लयप्राजनीत्या तपनतनयजेता दानरीत्या महत्या । भरतमहि
 165 त[भूमा] भाति तस्यानुजन्मा वरतिरुमलराज स्साहितीभोजराजः
 166 स्वैरं संहृतकंटकौघसुकुनोत्कृष्टं विधायाखिलं भूकेदार
 167 मुदारदानसलिलासारैस्समापूर्यच । संवर्ध्यानघकीर्त्तिसस्य
 168 निवहं तत्पालिकांविक्रमः । श्रीकांतां भुजकायमानशिखरे
 169 धत्ते हि यस्तेजसा ॥ गाढं वर्द्धितबल्यरिस्थिरपदप्रस्ताविको
 170 ग्रीविका पश्चादुनतिमद्गिरिशशिरासि प्राप्तप्रतिष्ठा स
 171 दा । रूपौदार्यपराक्रमै स्त्रिविधया गत्या पुनात्यन्वहं त्रैलोक्यं स
 172 ह यस्य कीर्त्तिरमला त्रिस्तोतसा स्पर्द्धिनी । रोमांच कंपन्नम
 173 वारिभाजां रणक्षमायां नखरांकितांगाः । परे विराजत्सुर
 174 तारदीयाः बभूवुरा[ल] वितर्भरुभावाः । अश्रांतविश्रांत[त]णनकी
 175 र्तिसाम्यं सुरदुमा यस्य तु लब्धुकामाः । तटे तपस्यंति वियत्त
 176 टिन्याःप्रवालकाषायपटाजटाप्ताः । यस्यानुजन्माविजयैकन
 177 र्मा रामाभिरामा तुलबाहुधामा । वीरो विरेजे भुवि वैकटाद्रि राजाभि
 178 यानिर्जितराजराजः । धर्ममर्मविदस्तस्य धरणीकल्पशास्त्रिनः । सो
 179 मवंशप्रदीपस्य सूनृतालापशोभिनः । वक्षप्रदेशे मांधात्रा पृथुना
 180 हंसदेशयोः । आकृतावपि रामेण बाह्वो रुक्मांगदेन च । लक्ष्मणेन
 181 मुखांभोजे स्वाशये हर्षशोभिनां । प्रत्यंगमादिभूपानां प्रकटीकुर्व
 182 ता प्रथां । श्रीमद्वैयपभूपालसिंघुशीतलभानुना । कृष्णपक्षोणि

¹ Read—दजायत.² Read—मय.³ Read—गोत्र.

- 183 पालेन कृष्णपादांबुजालिना । विज्ञापितस्य विनयाद्विज्ञातनयसं
 184 पदः । भूयः कर्णोटराज्यश्रीस्थापनाचार्यविश्रुतेः । आग्नेयगोत्रा¹
 185 पाथोज मार्तोडस्य मनस्विनः । अंतैबवरगंडस्य सिध्वंतं क्षितिर
 186 क्षिणः वर्णितयशसां नानावर्णश्रीमंडलीकगंडस्य । येवि
 187 रुदुरायराहुतवेश्यैकभुजंगबिरुदभरितस्य । विख्या
 188 तबिरुदमनियविभाललीलस्य विजयश्रीलक्ष्म्या वि
 189 श्वंभराभृतिस्फुटविश्रुतधरणीवराहबिरुदस्य । कल्या
- V. A. 190 णपुरनाथाय कल्याणगुणसंपदः । वैगत्रिभुवनी मल्ललिगस्थि
 191 रयशोनिधेः । श्रीमत्तिरुमलक्ष्मापशेखरस्य दयांबुधेः । विक्रमौ
 192 दार्यशीलस्य विद्वत्सिमनुपालयन् । परीतः प्रयतै स्त्रिगद्वैः पुरोहित
 193 पुरोगमैः । विविधैर्विबुधैश्श्रौतपाथिकै रधिकैर्गिरा । सदाशिवमहा
 194 रायो गुरवे गुणशालिने । सहिरण्यपयोधारापूर्वकं दत्तवान्मुदा
 195 सरससदाशिवरायक्षितिपतिवर्यस्य कीर्त्तिधुर्यस्य । शासन
 196 मिदं शरासनदाशरथे रमितहेमदानरतेः । मृदुपदमि
 197 (मि)ति ताम्रशासनार्थं महितसदाशिवराय शासनेन । अभण
 198 दनुगुणं वचोमहिम्ना सरसतरण सभापतिस्वयंभूः सदा
 199 शिवमहारायशासनाद्विरणात्मनः(जः) । त्वष्टा श्रीगणपाचार्योव्य
 200 लिख ताम्रशासनं । दानपालनयोगेर्मेध्ये दानाच्छ्रेयोनुपालनं । दा
 201 नात्स्वर्गमवाप्नोति पालनादच्युतं पदं । स्वदत्ताद्विगुणं पुण्यं
 202 परदत्तानुपालनं । परदत्तापहारेण स्वदत्तं निष्फलं भवे
 203 त् । स्वदत्तां परदत्तां वा यो हरेत वसुंधरा । षष्टिर्वर्षस
 204 हस्त्राणि विष्टायां जायते क्रिमिः । एकैव भगिनी लोके सर्वेषा
 205 मेव भूभुजां । न भोज्या न करग्राह्या विप्रदत्ता वसुंधरा । समा
 206 न्योयं धर्मसेतुनृ पाणां काले काले पालनीयो भवद्भिस्सर्वा
 207 नेता न्माविनः पार्थिवेन्द्रा । न्भूयो भूयो याचते रामचंद्रः ॥ श्री ॥
 208 श्रीविरूपाक्ष
- I. A. 209 श्यामाकामुकधामनिर्मलयशस्तोमाय हेमाचलस्तोमावा
 210 सहृदे दुरासदतपोभूमाब्धिसीमाभुवे । रामाराधनमान
 211 साय रचितारामाय कामाधिकक्षेमापादनतत्पराय विदु
 212 षां रामानुजायांजलिः ॥

TRANSLATION.

Lines 1-103.

As in the numerous plates of Krishnarāya and Sadāśivarāya (See E. C. XI, Holalkere Taluk, 94 and 132 : E. C. IV, Gundlupet 30, Nagamangala 58 : E. C. VII Shimoga 1).

¹ Vide foot-note No. 3, on page 140.

Lines 103-105.

In the Śaka year counted by horse, elephant, vedas and moon (1487), in the year named Krôdhana, in the month of Māgha, in the bright fortnight, on the sacred 12th lunar day, on Friday, on a bank of the river Tungabhadra, in the presence of God Viṭṭhalēśvara :—

Lines 106-127.

To the eminent Śēshādryāchārya, the full moon to the milky ocean of Śrīvatsa family, of the great Āpastamba-sūtra, a counsellor among the Brahmans, possessed of fame, a student of Yajus'-śākhā, bestower of desired things, attainer of the position of the establisher of the vedic path, the wise preceptor versed in the ubhaya-vēdānta (Sanskrit Upanishads and Tamil Prabandhas), a good expounder of the meaning of Śrī-bhāṣhya to his disciples, versed in the Vaishṇava āgama and philosophy, defeater of disputants, a parrot sporting in the garden of Rāmānuja's teachings, wearer of the sacred vertical marks (ūrdhva-puṇḍra) resembling the two fingers of Sarasvati dwelling in his mouth, held up as if in the pose of teaching the vedas, who shines on account of his sweet conduct, who is a form of Viṣṇu causing happiness to righteous people (there is a pun here on the word sat-chakra-nandaka which means both one who pleases the circle of righteous people and also one who bears the good discus and Nandaka, both of which are held in the hands of Viṣṇu) ; who has obtained deep skill in sweet poetry, and in drama full of the nine rasas, and in delightful prose and in smṛiti, whose feet are worshipped by the jewels of the tops of diadems worn by crores of princes, who is a sun in expanding the lotus the six darśanas, who is a Karṇa in liberality, who is a Kṛishṇa (Śauri-suta) in valour, who is superior to Aśvini in beauty, who is a great angel in explaining Scriptures—Śruti ; whose mind is devoted to Viṣṇu, who is a support to the kings who bow before him and who is full of kindness, who is a matchless embodiment of patience in helping others, who pleases eminent learned people by gifts of gold, whose actions are ever dependent on the grace of Viṣṇu (Mahābali), and is possēssed of the glory of virtue, who surpasses the great ocean by his tapas and courage unattainable by others, who removes the affliction of the world by all the ways of succouring, who is possessed of greatness able to restrain with his hand the son of the Sun (Yama), whose mind is devoted to truth, who is worshipped by all ; who praises all the incarnations of Viṣṇu, who is possessed of the title of Nallārachārya bestowed by God Varada of Hastigiri, and the title Chakravartyāchārya bestowed by God Śrīnivāsa of Tirupati, who is the son of the illustrious Nallān Chakravarti Chittayārya, an ornament to the village Tiruppattiruputtūr, who is a Śēsha in the form of a man, who has obtained divine wisdom from the scriptures, who has subdued the inner enemies (such as *kāma*, *krôdha*, etc.).

Lines 128-142.

Granted the village named Yasyanûr, called also Kṛishṇāpura together with the village Śittilappāka, situated in the world famous Jayamkoṇḍa-chōla-maṇḍala, and Paḍaviḍurājya and Paḍavûr-kōṭaka and Pirindimilināḍu, Kalaveppattu and Vanta-vāsi division, to the east of the villages Kumṭḍûru and Kilappāka, to the south of Perunkāma Nallûr and Kshīranadi (Pālār), to the west of the village Valavanûr and to the north of Śīrup-Puttûr and Arumpāka, as sarvamānya to be enjoyed by one (Ākabhōjya) with all the boundaries noted, with the treasure on the surface, treasure buried, minerals, actualities and possibilities, water springs, imperishables, and futures and trees, wells, ponds, tanks, river banks (kachchha) and gardens, to be enjoyed by sons, grandsons, etc. in perpetuity, with the right of gift, mortgage, sale and exchange.

Lines 142-178.

As in the numerous plates of Tirumalarāya and Venkatādri I.

Lines 178-194.

King Sadāśiva, surrounded by pure and loving purohīts and priests, and by learned men, and by men versed in vedic ritual, and by orators, etc., made this gift full of joy and with pouring of water and gift of gold, to the good guru, at the request of the illustrious king Tirumala an ornament to kings, an ocean of mercy, full of valour and generosity, versed in the secrets of dharma, a kalpa tree on earth, a light to Lunar Race, resplendent with good speech, full of courtesy, possessed of fame as re-establisher of the Kārṇāṭaka kingdom, a sun to the lotus the Ātreya gōtra, possessed of pure mind, lord over those who say so and so, protector of the earth extending to the ocean, champion over the mandalikas possessed of great fame and belonging to various castes, possessed of the title namely a lover to the courtesans the chiefs and warriors having any titles, champion over the *manneyas* (chiefs) endowed with famous titles, possessor of the great title a boar to the earth on account of his protecting the earth and his victories; lord over Kalyānapura, possessor of auspicious qualities, lord of Venga kingdom, a treasure of ever-lasting fame; who (in turn) was requested humbly to make the gift by the chief Kṛishṇapa, sporting in the water of Kṛishṇa's feet, a moon to the ocean Baiyapa-bhūpāla, a Māndhātā in heart (possessed of riches), a Pṛithu in shoulders, (having broad shoulders), a Rāma in bodily form, a Rukmāṅgada (adorned with golden arm-lets) a Lakshmaṇa in the lotus-like face, a Harsha in his good aims (happy in his heart) and thus displaying the greatness of ancient kings in every part of the body :—

Lines 195-200.

The Brahma that is Sabhâpati wrote this copper śâsana full of soft words, with skilful combination of words suiting the context, under the orders of the worshipful king Sadâśiva, great among kings, possessed of great fame, a Dâsarathi in fighting with arrows, and delighter in abundant gifts of gold :

By the orders of Sadâśivarâya, the smith Gaṇapâchârya, son of Virana engraved this copper śâsana :

Lines 200-207.

Usual imprecatory verses :

Line 208.

Śrî Virûpâksha.

Lines 209-212.

On the back of the first copper plate, a stanza is carved which may be translated as follows :—

I fold my hands to Râmânûja, possessed of great fame pure as the abode of the Lover of Śyâma (*viz* : God Kṛishṇa), whose heart is devoted to the Dweller on the Hêma hill (god Ranga in Hêmagiri or Sûryanârâyana in the mountain range Mêru), who is a bank to the great ocean *viz* : matchless penance, whose mind dwells on the worship of Râma, who has set up gardens, and who is engaged in attending to the wants and welfare of learned men

Note.

This copper plate sasana consisting of five plates was acquired for the Museum of the Mysore Archæological Department in 1932. The characters are of Nandi Nagari and are generally clear and the language free from faults.

The copper plate grant gives the usual genealogy of the Tuluva and Âravîṭi dynasties of kings in Vijayanagar and records the gift of a village named Yasyanur with a hamlet situated in Jayam-koṇḍa-Chôḷa-maṇḍala and Paḍaviḍurâjya by the king Sadâśivarâya to a Brahman named Śêshâdryâchârya, son of Chittâyârya of the Nallâr-Chakravarti family of the Śrîvaishṇava sect of Brahmans of the Śrîvatsa-gotra at the request of his minister Tirumalarâya, brother of the famous Râmarâya (who died in the battle of Talîkôṭe) who again, *viz.*, (Tirumalarâya) was influenced in making his request by the chief Kṛishṇapanâyaka son of Bayyapanayka. This chief was perhaps the king of Bêlûr named Kṛishṇappanâyaka and for whom we have the Holenarsipur plates of S' 1484 (E.C.V., Holenarsipur 6). The Nallâr Chakravartis are a family of Śrîvaishṇava Brahmans noted for their orthodoxy and the large following of disciples, Brahmans and non-Brahmans. They were patronised

by kings and ministers as early as 1393 (See E. C. IV, Heggadadevankote 112). Some of the attributes applied to the donee are similar to those in the British museum plates of Sadâśiva (E. I. IV. P1).

The titles Nallâr and Chakravarti are said to have been obtained, according to tradition current among this sect in Mysore, from Gods Varadarâja and Venkatêśa under the following circumstances. The first was obtained when the founder of the family Varadayârya cremated a dead body of a man found in the river Vêgavati near Kânci and bearing the marks of conch and discus. The Brahmans of the village, excommunicated him for this but the God Varadarâja of Kânci spoke to them through a priest "nâtukku pollâr, emakku nallâr" i.e., the people may consider him to be bad but we consider him to be good and from that time the Brahman was highly respected and called Nallân (good). The other title *chakravarti* was obtained by him when he boldly accepted the challenge of the Śaiva party at Tirupati to prove that the presiding deity there, viz., Venkatêśa is Vishnu and not Śiva by mounting on a red-hot iron horse and remaining unscathed. The Śaiva party was defeated and the Chôla king of the time is said to have given a decree that the God was to be treated as Vishnu only. Pleased with the courage and devotion of Varadayârya the God gave him the title Chakravarti (Emperor). From that time he and his descendants are said to be called Nallân-chakravartis.

The date of the plates is given in lines 103-104 as Friday 12th lunar day of the bright half of Mâgha in the year Krôdhana S' 1487 corresponding to 1st February A.D. 1566. By this time the battle of Tâlikôṭe was over. Râmarâya is said to have gone to the region of Vishnu in line 163 and Tirumalarâya, his brother is called the re-establisher of the Karnâṭaka kingdom in line 184. That Tirumala was all-powerful in the court of Sadâśiva after Tâlikôṭa battle is well-known to history.

Of the places mentioned in the record Vantanâsi is Wandiwash in N. Arcot District. The other villages are near it.

3

Venkatêśapura copper grant of the Vijayanagar king Śrîrangarâya I, purchased from the same Mr. Krishnaswamy Aiyangar, Bangalore City. [Plate XXIIIB]

5 Plates : Size 9"×7" Nandi Nâgari characters : Sanskrit Language.

ಅದೇ ಬೆಂಗಳೂರು ಏಷಿಯಲ್ಲಿರುವ ಮ|| ಕೃಷ್ಣಸ್ವಾಮಯ್ಯಂಗಾರ್ವಲ್ಲಿದ್ದ ಎರಡನೆಯ ತಾಮ್ರಶಾಸನ. ಹಲಗೆಗಳು 5.
ಪ್ರಮಾಣ 9" × 7" : ನಂದಿನಾಗರಾಕ್ಷರ : ಕೊನೆಯ 2 ಹಲಗೆಗಳು ಒಡೆದುಹೋಗಿವೆ.

- I A. 1. ಶ್ರೀಗಣಾಧಿಪತಯೇನಮಃ | ನಮಸ್ತುಂಗಶಿರಶ್ಚಂ
2. ಏ ಚಂದ್ರಚಾಮರಚಾರವೇ | ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭಂ
3. ಮುನಿಪುಂಜಾಯತ [ಂ] ಭವೇ | ಹರೇರ್ಲಲಾವರಾಹಶ್ಚದಯುಂಷ್ಠಾ

4. ದಂಡಸವಾತುಮಃ | ಹೇಮಾದ್ರಿಕಲಶಾಯತ್ರಧತ್ರಿಚ್ಛತ್ರಶ್ರೀಯಂ
5. ದಧಾ | ಕಲ್ಯಾಣಾಯಸ್ತುತಧಾಮಪ್ರತ್ಯುಹತಿಪಿರಾಪಹಂ
6. ಯದ್ಗಜೋಪ್ಯಗಜೋದ್ಭೂತ [ಂ] ಪ [ಂ] ಚಾಸ್ಯೇನಾಪಿರಾಲಿತಂ | ಜಯ
7. ತಿಕ್ಷೀರಜಲಧೇರ್ಜಾತಂಸವೇಕ್ಷಣಂ ಹರೇಃ | ಆಲಂಬನಂಚಕೋ
8. ರಾಣಾಂ ಮಮರಾಯುಷ್ಯರಂ ಮಹಃ | ಪಾತ್ರಸ್ತಸ್ಯ ಪುರೂರವಾಭುಧ
9. ಸುತಸ್ತಶ್ಯಾಯುರಶ್ಯಾತ್ಮಜಃ | ಸ್ವ[ಂ] ಜಜ್ಞೇನಹುಷೋಯಯಾತಿ
10. ರಭವತಶ್ಯಾಚ್ಚಪೂರುಸ್ತತಃ | ತದ್ವಂಸೇಧರತೋ ಬಭೂವನ್ಯಪತಿ
11. ಸ್ತತ್ಸ [ಂ] ತತಾಶಂತನುಃ | ತತ್ತಯ್ಯೇವಿಜಯೋಭಿಮಂನ್ಯುರುದಧೂತ
12. ಶ್ಯಾಪರೀಕ್ಷಿಸ್ತತಃ | ನಂದಸ್ತಶ್ಯಾಷ್ಟಮೋಭೂತ್ಸಮಜನಿನವ
13. ಮಸ್ತಸ್ಯರಾಜ್ವಲ್ಪಲಕ್ಷಕ್ಷ್ಮಾಪಸ್ತಚಪಮಶ್ರೀಪತಿ ರುಚಿರ
14. ಭವದ್ರಾಜಪೂರ್ವೋನರೇಂದ್ರಃ | ತಶ್ಯಾಶೀದ್ಭಿಜ್ಞಲೇಂದ್ರೋದಶಮುಷ
15. ಹನ್ಯಪೋಪೀರಹಂಮಾಲರಾಯಸ್ತಾತಿ ಈಕೋಮುರಾರಾಕೃತನ
16. ತಿರುದಭೂಸ್ತಶ್ಯಮಾಯಾಪುರೀಶಃ | ತತ್ತಯ್ಯೇವಿಜನಿತಾತ ಪಿಂನ್ಯ
17. ಮಮಹೀಪಾರೋನಿಜಾರೋಕನ ಸ್ತಸ್ತಾಮಿತ್ರಗಣಸ್ತತೋ
18. ಜನಹರನಾದುರ್ಗಾಣಸಪ್ತಾಹಿ [ತಾ] ತ್ | ಆಹ್ವೇನಸಸೋಮಿ
19. ದೇವನ್ಯಪತಿಶ್ಚೈವಜಜ್ಞೇನುತೋ ವೀರೋರಾಪವದೇವ [ರಾ] ಡಿ
20. ತಿ ತತ್ತಶ್ರೀಪಿಂನ್ಯಮೋಭೂನ್ಯಪಃ | ಆರವೀಟನಗರೀವಿಭೋ
21. ರಭೂದಸ್ಯ ಬುಕಧಸ್ಯಬುಕ್ಕಧ [ರ] ಣೀಪತಿಸ್ಸುತಃ | ಯೇನನಾಳು
22. ವ ನೃಶಿಂಹ್ಯ ರಾಜ್ಯಮಪ್ಯೇಧಮಾನ ಮಹಸಾಸ್ತಿರೀಕೃತಂ |
23. ಶ್ವಕಾಮಿನೀಶ್ವತನುಕಾಂತಿಭಿರಾಕ್ಷಪಂತೀಂಬುಕಾಮನೀ

II A.

24. ಪ ತಿಲಕೋಬುಧಕಲ್ಪಶಾಖೀ | ಕಲ್ಯಾಣಿ
25. ನೀಂಕಮಲನಾಥ ಇವಾಬ್ಧಿಕನ್ಯಾಂ ಬಲಾಂಬಿಕಾ
26. ಮುದವಹ್ನುಹುಮಾನ್ಯನೀರಾಂ | ಸುತೇವಕಲಶಾಂಬುಧೇಸುರ
27. ಬಿರಾಶುಗಂಮಾಧವಾತ್ಕುಮಾರ ಮಿವಶಂಕರತ್ಕುಲಮ
28. [ಕೀ] ಭೃತ ಕನ್ಯಕಾ | ಜಯಂತಮಮರ ಪ್ರಭೋರಪಿ ಶಚೀವಬು
29. ಕಾಧಿವಾ ಚ್ಯುತಂಜತಬ್ಲಮಾಲಭತರಾಮರಾಜಂಸುತಂ
30. ಸಹಶ್ರೈಸಪ್ತತ್ಯಾಸಹಿತಮಹಿಯ ಶಿಂಧುಜನುಷಾಂ ಸಪಾ
31. ತಶ್ಯಾನೀಕಂ ಸಮಿತಿಧುಜಶಾಯ್ಯೇಣ ಮಹತಾ | ವಿಜಿತಾ
32. ದತ್ತೇಶ್ವಾದವನಿಗಿರಿದುರ್ಗಂವಿಬುತಯಾ ವಿಧುತೇಂದ್ರಕಾಸ
33. ಪುಡಯ ಮಹಿವಿದ್ರಾವ್ಯಸಹಸಾ | ಕಂದನ [ಪೋ] ಲದುರ್ಗಮುರುಕಂದ
34. ಲದದ್ಭುದಯೋ ಬಾಹುಬಲಯನಯೋಧಹುತರೇಣ ವಿಜಿತ್ಯಹ
35. ರೇಃ | ಸ್ನಹಿತಸ್ಯ ತತ್ರಚರಣಾಂಬುಷುಧಕ್ತತಯಾಜ್ಞಾತಿ
36. ಭರಪಿತಂಸುಧ [ಯ] ತಿಶ್ವನಿಷೇವ್ಯವಿಷಂ | ಶ್ರೀರಾಮ ರಾ
37. ಜ ಕ್ಷಿತಿಪಸ್ಯತಸ್ಯ ಚಿತ್ತಾಮೋರರ್ಥ ಕದಂಬಕಾನಾಂ |
38. ಲಕ್ಷ್ಮೀರಿವಾಂಭೋರುಹ ಲೋಚನಸ್ಯ ಲಕಾಂಬಿಕಾಮುಷ್ಯ
39. ಮಹಿಷ್ಯರಾಸೀತ್ | ತಶ್ಯಾಧಿಕೈನಮಧವಸ್ತನಯಸ್ತ
40. ಪೋಭಿಶ್ರೀರಂಗರಾಜನ್ಯಪತಿಶನಿವಂಶಧೀಪಃ | ಆ
41. ಸನ್ಸಮುಲ್ಲಸತಿ ಧಾಮನಯಸ್ಯಚಿತ್ರಂ ನೇತ್ರಾಣಿ ವೈ
42. ರಿಸುದ್ಯಶಾಂಚನಿರಂಜನಾನಿ | ಸತೀಂತಿರುಮರಾಂಬಿ

43. ಕಾಂಚರಿತಲಲಯಾರುಂಧತಿ ಪ್ರಪಾಮಹಿತತಿಕ್ಷ
44. ಯಾವನುಮತೀ ಯಶೋರುಂಧತೀಂ | ಹಿಮಾಂಶುರಿನರೋ
45. ಹಿಣೀಂ ಹೃದಯಹಾರಿಣೀಂಸದ್ಗುಣೈರಮೋದತನಧರ್ಮಿ

II B.

46. ಲೋಮಯಮವಾಪ್ಯವೀರಾಗ್ರಣೀಃ | ರಚಿತನಯ
47. ವಿಚಾರಂ ರಾಮರಾಜಂಚಧೀರಂ ವರತಿರಾಮಲಗಾಯಂ
48. ವೆಂಕಟಾದ್ರಿಕ್ಷತೀಶಂ | ಅಜನ [ಯ] ತನಯೇತಾನಾನುಪೂರ್ವ್ಯಾ ಕು
49. ಮಾರಾಸಹ ತಿರುಮಲದೇವ್ಯಮೇವರಾಜಾ ಮಹಾಜ್ಯಃ | ಸಕ
50. ಲಭುವನರಾತೀನ್ ಸಮಿತಮಿಹತ್ಯಸರಾಮರಾಜವೀರಃ |
51. ಧರತಮನುಭಗೀರಥಾದಿ ರಾಜಪ್ರತಿತ ಯೆಶಾಃ ಪ್ರಶಶಾಸ
52. ಚಕ್ರಮುವ್ಯಾಃ | ವಿತರಣಪರಿಪಾಟೀಂಯಶ್ಯ ವಿದ್ಯಾಧುರೀಣಾಂ
53. ನಖರಮುಖರವೀಣಾ ನಾದಗೀತಾಂನಿಶಂಮ್ಯ | ಅನುಕಲಮ
54. ಯಮವಾಲಾಂಬು ಬಿಂಬಾಪದೇಶಾದಮರನಗರಶಾಖೀ ಲಜ್ಜ
55. ಯಾಮಜ್ಜತೀವ | ವ್ಯರಾಜತ ಶ್ರೀವರವೆಂಕಟಾದ್ರಿ ರಾಜ ಕ್ಷ
56. ತೌ ಲಕ್ಷ್ಮಣ ಚಾರುಮೂರ್ತಿಃ | ಜ್ಯೋಷ್ಠೋಷಧೂರಿಕೃತ ಮೇಘನಾದ
57. ಕುರ್ವನ್ ಸುಮಿತ್ರಾಶಯ ಹರುಷಪೋಷಂ | ತ್ರಿಷು ಶ್ರೀರಂಗಕ್ಷ್ಮಾ
58. ಪರಿಬೃಢಕುಮಾರೇಷ್ಟಧೀರಣಂ ವಿಜಿತ್ಯಾರಿಕ್ಷ್ಮಾಪಾನ್
59. ಸ್ತಿರಮಲಮಹಾರಾಯನ್ಯಪತಿಃ | ಮಹಾಜಃಸಂಬ್ರಾಜ್ಯೈ ಸುಮ
60. ತಿರಥಷಿಕೋನಿರುಪಮೇಪ್ರಶಾಸ್ತೃರ್ವೀರಂ ಸರ್ವಾಮಹಿತಸ್ಯ
61. ಪು ಮೂರ್ತಿಷ್ಠಿವಹರಿಃ | ಯಶಸ್ವಿನಾಮಗ್ರ ಸರಸ್ಯಯಸ್ಯ
62. ಪಟ್ಟಾಭಿಷೇಕೇನತಿ ಪಾರ್ಥಿವೇಂದೋಃ | ದಾನಾಂಬುಪೂರೈರಭಿಷಿ
63. ಚ್ಚಮಾನಾ ದೇವೀಪದಂಧೂಮಿರಿಯಂದ್ರಧಾತಿ | ಯಸ್ಯಾತಿಪಾ
64. ಡತೇಜಃ ಸವಿತರಿವಮತದ್ವಾಂತಭೇದಿನ್ಯಧೀತೇಕೀರ್ತಿ
65. ಕ್ಷೀರಾರ್ನವಾಂತಸ್ತುಟತರ ವಿಕಸತ್ಪಂಡರೀಕೋಪಮಸ್ಯ |
66. ಶ್ವೇತಚ್ಚತ್ರಸ್ಯ ಮಧ್ಯೇ ಕನಕಕಲಸಿಕಃ ಭಾನತೇಕನಿ
67. ಕಾಥಾ | ತಸ್ಯೇಪಾಂತೇಮರಾಲದ್ಯಯಮಿವ ವಿಚಲಿತಾಮರದ್ವಂದ್ವ
68. ಮಾಸ್ತೇ ಧೋಗೀತ್ವೇವಿಜಿತೇವಿಜಿಹ್ಮಗೈತಿಷ್ಯಲಾಧಿರಾಜಂ ಲ
69. ಸದೃತ್ಯತ್ವೇಜಲಸಂಶ್ರುತಾತಿಕಮಲಂದಾನೇವಮಂದಾ ಇತಿ | ದಿ

III A.

70. ದಿಗ್ವಿಗಾನ್ ಭೃಶಮುನ್ನತಾಚಕರಿನಾಂ ಇತ್ಯೇವ
71. ಹಿತವ್ಯಗಿರಿಂ ತತ್ತತ್ಸದ್ಗುಣ ಸಂಪದೇಕ ಶರಣಂ ಧೂರಿ
72. ತಿಹರುಷ್ಣೇಯಂಶ್ವೈರಂ ಶಂಹೃತಕಂಠಕೋತನುಕೃತೋಕ್ತೃಷ್ಣಂ
73. ವಿಧಾಯಾಖಿಲಂ | ಕ್ಷ್ಮಾಕೇದಾರ ಮುದಾರದಾನಸಲರಾಸಾರ್ಣೈ
74. ಸಮಾಪೂರ್ಯಚ | ಸಂವರ್ಧ್ಯಾನಗೀರ್ತಿ ಸಶ್ಯನಿವಹಂ ತಪ್ತಾ
75. ಲಕಾಂ ವಿಕ್ರಮಸ್ತ್ರೀಕಾಂತಾಂಧುಜ ಕಾಯಮಾನಸಿಕರೇದತ್ತೇ
76. ಹಿಯಸ್ತೇಜಃ | ಜಿಷ್ಣುತ್ವಂಸುಚಿತಾಂಪ್ರಜಾಸು ಶನ್ನತಾಚಿತ್ತ್ವ
77. ಮಾಪ್ಯಶ್ರಿತೋ | ವೃತಿಯುಂಜುಜನರ್ಪಿಯಾಮಧಿಗತಃ ಖ್ಯಾತಪ್ತ
78. ಚೇತಾಇತಿ | ಪ್ರಾಪ್ತಸ್ತರ್ಶನಾಬಿಭ್ರಧನೇಪತಿರ್ವಜ್ಜ ಭಾವಯಿ
79. ತಃ | ಪ್ರಯೋಯಪ್ರಕಟೀಕರೋತಿಥುವನೇದತ್ತದಿಗೀಶಾಂಶತಾಂ
80. ಹುತ್ವಾ ಮತ್ರಪುರಸ್ಕರೋರಿಪುಯಶೋರಾಜಾನ್ ಪ್ರತಾಪಾನಲೇ
81. ಸಂಪ್ರಾಪ್ಯೈಯ ಪದಾನಿಸಪ್ತಧುವನೇಷ್ವಾರೋಪ್ಯಮೇರೂಪಲಂ | ಪ್ರೀತಃ

82. ಕೀರ್ತಿಮಕಮದುಂಪರಿಣಯನ್ ಸತ್ಯತುಕೋರ್ದಾಸಿನೀಂ ಯ
83. ಶಿಂಹಾಸನವಾಶ್ರಿತೋ ವಿಜಯತೇಗ್ರಿಣ್ಣಂಧ್ರಿಜೇಂದ್ರಾಸಿಷಃ
84. ಅಶ್ವಾರ್ಥ [೦] ತನಶ್ವಾನಕೀರ್ತಿಸಂಮೃಂ ಸುರದೈಮಾಯಸ್ತುಲಬ್ಧುಕಾ
85. ಮಃ ತಚೇತುಪಶ್ಯಂ ವಿತುಟನ್ಯಾಂ ಪ್ರವಾಲಕಾಪಾಯಜಾಪ
86. ಚಾಪಃ | ಕಾಂಚಿಶ್ರೀರಗನೇಷಾಚಲ ಕನಕಸಭಾಹೋಬರಾ
87. ದ್ರೀಶಮುಖ್ಯೇ | ಪ್ಲಾವ್ಯತ್ಯವ್ಯತ್ಯ ಸರ್ವೇಷ್ವತನುತವಿಧಿವ
88. ದ್ವಯನೇಶಯಶ್ರಯಃ | ದೇವನ್ಯಾ ನೇಪುತೀರ್ಥೇಷ್ವಪಿಕನಕತು
89. ರಾಪುರುಷಾದೀನಿ ನಾನಾದಾನ್ಯೇಪದಾನ್ಯೈ || ರವಿಸಮಖಿರೈ
90. ರಾಗಮೌಕ್ತಾನಿ ತಾನಿ | ಆನಂತರಂ ತತ್ತನಃಯಃ ಪ್ರತೀತಚ
91. ಕಾಸ್ತಿಹಸ್ತಾಪಜತದ್ವಿಶಾಖೀ | ಶ್ರೀವೆಂಗರಾಂಬಾಚಿರ
92. ಪುಂಜರಾಶಿ ಶ್ರೀರಂಗರಾಯಶ್ರಿತಭಾಗಧೇಯಃ | ಉದ್ಧ

III B.

93. ಗಿರೇಸ್ಥಿತಪರಿವೀತ್ಯಜದುರ್ಗಮಕೋಂಡ
94. ವೀಡುವಿನಿಕೋಂಡಪುರಾಪ್ರಮುಕಾನ್ | ಭೂವಲಯೈಕ
95. ರತ್ನಜನುಗುಂಪುರೆ ನಿವಹಸನ್ ರಾಜತಿಯಸಮಗ್ರಮ
96. ರಾದಿಮರಾಂಚನತಃ | ಶ್ರೀಧರಣೀರೀವಶಾರೇಶಿಶಿರ
97. ಕುರಶಾರೇ ರೋಹಿಣೀಚಿತ್ರ | ದೇವೈಶ್ವತೇ ವಿಜಯತೇತಿರುಮಲ
98. ದೇವೀಚಯಸ್ಯಕೃಷ್ಣಾಂಬಾ | ಯಥಾವಿಧಿಮಹೀಸುರೋತ್ತಮ
99. ಕೃತಾಭಿಷೇಕೋತ್ಸವೇ ಯದೀಯೈಕರವಾರಿದೇ ಕನಕವೃಷ್ಟಿದೇ
100. ಸರ್ವತಃ | ಯಶೋಮಯತರಂಗೀಣೀದಿಶದಿಗಂತರೇಜ್ಯಂಬತೆ
101. ಸತಾಂಪ್ರತಮಿತೋಧವ ಕೃಪಣತೋರುದಾವಾನಲಃ | ದಾನಾಬ
102. ಕಟಕಂಚಿಕಾಂಚನಮಯೋದತ್ತೇನದಾಭೋಗಿತಾಂ | ವಾರಾಸಿ
103. ಗಾಂಭೀರ್ಯೈವಿಶೇಷಧುರ್ಯೈಶ್ಚಾರಾಸಿದುರ್ಗೈಃಕವಿಬಾಲವ
104. ಯೈಃ | ಪರಾಷ್ಟದಿಗ್ರಾಯಮನಃಪ್ರಕಾಮಾಧಯಂಕರ ಶಾರ್ಙ್ಗ
105. ಧರಾಂತರಂಗಃ | ಪತರಿಪುರನಿಮೇಷಾನೋಕಹೋ ಯಾಚ
106. ಕಾನಾಂ | ಹೊಸಭಿರುದರಗಂಡೋರಾಯರಾಹುತ್ಯಮಿಂಡಃ | ಮಹಿ
107. ತಚರಿತಧನೈಮಂನ್ಯಾಸಾಮುಲಾಧಿಪ್ರಕಟತಬಿರು [ದ]
108. ಶ್ರೀಪಾಟಿತಾರಾಶಿರೋಕಃ | ಉಭಯದಲಪಿತಾಮಹೋನ
109. ತಾನಾಂಮಧಯತಪ್ರರೊರಿಪುಣಾಂ | ಆಯಮವಹಲು ರಾಯ
110. ಮಾನಮದಿತ್ಯಖಿಲನೈರಭಿಧಾಯ್ಯಮಾನಧಾಮಾ | ತಾಂಡ
111. ವಿತೇದಯೋ ಬಿರುದಮಂನ್ಯರಗಂಡತಯೋದಂಡುರೋತ್ಕರೇಂ
112. ದ್ರಜಯಪಂಡಿತವೀರಯುತಃ ಚಡ್ವಿಮಶಾಲ ಬಾಹುಬಲದಂ
113. ದಿತ ವೈರಿಗಣೋಗಂಡರಗೂಲ ಮಂನ್ಯಫಲಮಾನ್ಯಮ
114. ಹಾಬಿರುಡಃ | ಸಾರಪೀರರಮಯಾಸಮುಲ್ಲಸನ್ ಆರವೀಟ
115. ಪುರಹಾರನಾಯಕಃ | ಕುಂಡಲೇಶ್ವರ ಮಹಾಭುಜಶ್ರಯಂ ನೃಂ

IV A.

116. ಡಲೀಕಧರಣೀವರಾಹತಾಂ | ಅತ್ಯಂಬವರ ಗಂ
117. ಡಾಂಕಸಿಧುತಕ್ಷತಿರಕ್ಷಕಃ | ವೆಂಗತ್ತಿಧುಮೀ ಮಂ
118. ಪ್ಲಸಕ್ಯದಿಶಿಕರಾರ್ಜುನಃ | ಉರಿಗೋಲಸುರಶ್ರಾಣೋಹರಿ
119. ಗೋಚರಮಾನಸಃ | ರಾಜ್ಞಾಂ ವರೋರಣಮುಖರಾಮಧದ್ರಿತಿ
120. ಶೃತಃಪರ್ವತಬಿರುದೋನಾನಾವರ್ನ ಶ್ರೀಮಂಡಲೀಕ ಗಂಡಇತಿ
121. ಆತ್ರೇಯಗೋತ್ರಜಾನಾಮಗ್ರಸರೋ ಭೂಭುಜಾಮುದಾರಯಶಃ | ಅತಿಬಿ

122. ರುಡತುರಗಧಚೋ ಮತಿಗುರುಧಾಟ್ಟ ಮಘಧಮಾನ್ಯಪದಃ | ಚಾಲಕ
 123. ಚಕ್ರವರ್ತಿಮಾಕಮಹಾಕೀರ್ತಿಮಹೋಯಃ | ಏಬಿರುದರಾಯರಾಹುತ
 124. ವೇಶ್ಯೈಕಧುಜಂಗಬಿರುದಘೋಷಣಃ ಓಪಧಿಪತ್ಯುಪಮಾ ಇತಗಂ
 125. ಡೆಸ್ತೋಷಣರೂಪಜಿತಾಸಮಬಂಡಃ ಬಾಷ್ಣೆ ತಪವರಾಯರಗಂಡಃ
 126. ಪೋಷಣನಿರ್ಧರಧೂನವಬುಂಡಃ ರಾಜಾಧಿರಾಜಬಿರುದೋ ರಾಜಸಮಾಂ
 127. ಹಿತಿಃ | ಮೂರುರಾಯರಗಂಡಾಂ ಕೋ ಮೇರುಲಂಪಿಯಶೋಧರಃ | ಅರಿಧಗಂ
 128. ಡಭೇರುಂಡೊ | ಹರಿಭಕ್ತಿ ಸುಧಾನಿಧಿ
 129. ತ್ಯಕ

IV B.

130. ರಿಣಿ | ಆಶ್ವರಾಯನಸೂತ್ರಾಯ ರಿಕ್ಯಾಪಾಧ್ಯಾ
 131. ಇನೇನದಾ | ಬಸವರಸೇಂದ್ರಪಾತ್ರಾಯೇರಯಾಮಾತ್ಯಪು
 132. ತ್ರಿಣಿ | ಶ್ರೀರಾಮಪದಧಕ್ತ್ಯಾಯ ಬಸವಂಪಾಯ್ಯಮಂತ್ರಿಣಿ
 133. ಮೃಷ್ಣಾನ್ನದೋವಿಪ್ರಾಣಾಂಬಂದುಪೋಷಣ ತತ್ಪರೆ | ಕರ್ನಾಟಕಾದಿ
 134. ರಾಜ್ಯಾನಾಂ ಲೇಖನೇಗಣಿಕಾಗ್ರಿಣೀ | ರಾಜಂನ್ಯಾಸ್ಥಾನರತ್ನಾ
 135. ಯರಕ್ಷತಾಸೇಷಬಂಧವೆ | ಸರ್ವಶಾಸ್ತ್ರಾರ್ಥವಿದುಷೇಸರ್ವ
 136. ಧಮೋಪದೇಸಿನೇ | ಪಡವೀಡುಮಹಾರಾಜ್ಯೇಪ್ರಾಜ್ಞೇಬೆಂಗೊ
 137. ನ್ನ ಕೋಟಕೆ | ತೇರಾತುನಾಡುವಿಪ್ಯಾತೇ ಅಂಣಮಂಗಲ
 138. ಪತುಕೆ | ಪ್ರವ್ಯಾತೇವಲದಂಬುಟ್ಟ ಚಾವಡೀನಾಂಶೋಧತಿ
 139. ಕುಶವಂ ತಾಂಲೇಪೂರ್ವೇ ಪೆರುವಲರಸ್ಯದಕ್ಷಿಣಿ | ಪಶ್ಚಿಮೇನೂ
 140. ರಪತಾಂಗೇ ಕಾರಣೀಗ್ರಾಮಸ್ಯ ಉತ್ತರೆ | ಶ್ರೀವೇಂಕಟೇಶಪು
 141. ರಮಿತಿಸ್ಥಿತಂ | ಖ್ಯಾತಿಚೂಕಪುಲ
 142.ಸ್ಥಿತಂ | ಸಶೀ

(ಅರ್ಧಭಾಗಕ್ಕೆ ತಗದು ಒಡೆದುಹೋಗಿದೆ.)

V A.

143. ತದಿದಂನಯದುರ್ಯ್ಯ ಯತಂಶ್ರೀರಂಗರಾಮ
 144. ವರ್ಯ್ಯಸ್ಯ | ಶಾಸನ ಮತಿಬಲಶಾಸನತರುಗಲದಾ
 145. ನಸ್ಯಗುಣನಿದಾನಸ್ಯ | ಶ್ರೀರಂಗರಾಯನ್ಯಪತೇಶಾಸನ
 146. ಸ್ತಾಂಬ್ರಶಾಸನಶ್ಲೋಕಾನ್ | ಕವಿಶಾಸನಸ್ವಯಂಧುಸರ
 147. ಸಮಭಾಣೇತ್ಸಭಾಪತೇಸೂನುಃ [ಶ್ರೀರಂಗ] ದೇವರಾಯೇ [ಂ] ದ್ರಶಾಸ
 148. ನದ್ವಿರಣಾತ್ಮಜಃ | ಶ್ರೀಮದ್ವ . . ಚಾರ್ಯವೈಲಖತ್ತಾಂ
 149. ಬ್ರಶಾಸನಂ | ದಾನಪಾಲನಯೋ [ಮುಢೈ] ದಾನಾಸ್ತ್ರೇಯೋನುಪಾಲ
 150. ನಂ | ದಾನಾತ್ಯರ್ಗಮವಾಪ್ನೋತಿ ಪಾಲನಾ ದಚುತಂಪದಂ | ಸ್ವದತ್ತಾದ್ವಿ
 151. ಗುಣಂಪುಣ್ಯಂ ಪರದತ್ತಾ [ನುಪಾಲನಂ] ಪರದ [ತ್ತಾಪ] ಹಾರೇಣ ಸ್ಯ
 152. ದತ್ತಂ ನಿಷ್ಕಲಂಭವೇ [ತ್ ಸ್ವದತ್ತಾಂಪರದತ್ತಾಂಪಾ] ಯೋಹರೇತವ
 153. ಸುಂಧರಾಂ | ಪಷ್ಪಿರ್ವ[ರ್ಷ]ಸಹಸ್ರಾಣಿವಿಷ್ಣಾ [ಯಾಂಜಾ] ಯತೆತ್ತಿಮಿಃ
 154. ಏಕೈವಧಗಿನೀಲೋಕೇ [ಸರ್ವೇಷಾಮೇವಧೂಧುಜಾಂನ] ಭೋಜ್ಯಾ
 155. ನಕರಗ್ರಾಹ್ಯಾವಿಪ್ರದತ್ತಾ [ವಸುಂಧರಾಸಾಮಾನ್ಯೋಯಂ] ಧರ್ಮ
 156. ಸೇತುರ್ನೃಪಾಣಾಂಕಾರೇಕಾರೇ [ಪಾಲನಯೋಧವದ್ವಿಃಸರ್ವಾ]
 157. ನೇಯತಾನ'ಭಾವಿನಃಪಾರ್ಥಿವೇಂ [ದ್ರಾನ್'ಧೂಯೋಧೂಯೋಯಾಚಿತರಾಮ]
 158. ಚಂದ್ರಃ
 159. ಶ್ರೀವಿರು.

(ಉಳಿದಭಾಗ ಒಡೆದುಹೋಗಿದೆ.)

- I. A. 1 श्रीगणाधिपतयेनमः । नमस्तुंगाशिरश्चुं
 2 बिचंद्रचामरचारवे । त्रैलोक्यनगरारंभं
 3 मूलस्तंभाय शंभवे । हरेर्लीलावराहस्य द्युंष्ट्रा
 4 दंडसपातु वः । हेमाद्रिकलशा यत्र धत्री च्छत्र श्रीयं
 5 दधौ । कल्याणायस्तु तधाम प्रत्यूहतिमिरापहं
 6 यद्गजोप्यगजोद्भूत पंचास्येनापिलालितं । जय
 7 ति क्षीरजलधेर्जातं सवेक्षणं हरेः । आलंबनं चको
 8 राणां ममरायुष्करंमहः । पोत्रस्तस्य पुरुरवा भुध
 9 सुतस्तस्यायुरश्यात्मजः । संसजज्ञे नहुषो ययाति
 10 रभवतश्माञ्च पुरुस्ततः । तद्वंसे भरतो बभूव नृपति
 11 स्तत्सततौ शंतनुः । तत्तुय्ये विजयाभिमन्युरुदभूत
 12 श्मा परीक्षिस्ततः । नंदस्तस्याष्टमोभूत्समजनि नव
 13 मस्तस्य राज्ञश्चलिकक्षमापस्तचन्तमश्रीपतिरुचिर
 14 भवद्राजपूर्वो नरेन्द्रः । तस्याशीन्द्रिजलैन्द्रो दशम इ
 15 ह नृपो वीरहंमालिरायस्तातिईको मुरारौ कृतन
 16 तिरुदभूस्तस्य मायापुरीशः । तत्तुय्ये जनि तातपिञ्च
 17 ममहीपालो निजालोकनस्त्रामित्रगणस्ततो
 18 जनि हरन् दुर्गाणि सप्ताहि[ता]त् । अह्नैकेन ससोमि
 19 देवनृपतिस्तस्यैव जज्ञे सुतो वीर्ये राघवंदव[रा]डि
 20 ति ततश्रीपिञ्चमोभून्नृपः । आरवीटिनगरीविभो
 21 रभृदस्य बुक्कधस्यबुक्कध[र]णीपतिस्सुतः । येन सालु
 22 वनृशिह्यराज्यमप्येधमानमहसा स्तिरीकृतं ।
 23 श्वकामिनीश्वतनुकान्तिभिराक्षिपतीं वुकावनी

- II. A. 24 पतिलको बुधकल्पशास्त्री । कल्याणि
 25 नीं कमलनाभ इवाब्धिकन्यां बल्लांविका
 26 सुदवहद्वहुमान्यसीलां । सुतेवकलशांबुधेसुर
 27 विलाशुगंमाधवात्कुमारमिव शंकरत्कुलम
 28 [ही]भृतकन्यका । जयंतममरप्रभोरपि शचीव बु
 29 काधिपा चृतंजत बल्लमा लभत रामराजं सुतं
 30 सहस्रै सप्तत्या सहितमपि यशोधुजनुयां सपा
 31 तस्यानीकं समिति भुजशौर्येण महता । विजित्या
 32 दत्तेश्मादवनिगिरिदुर्गं विभुतया विधुतैद्रकास
 33 पुडयमपि विद्राव्य सहसा । कंदन[वो] लिदुर्गमुरुकंद
 34 लदबुदयो बाहुबलयनयो भहुतरेण विजित्य ह
 35 रेः । सन्निहितस्य तत्र चरणांबुषु भक्ततया ज्ञाति
 36 भिरर्पितं सुध[य]नि श्म निषेव्य विषं । श्रीरामरा
 37 जक्षितिपस्य तस्य चित्तामणेरर्थिकदंबकानां ।
 38 लक्ष्मीरिवांभोरुहलोचनस्य लकांशिकामुष्य

39 महिष्यलासीत् । तस्याधिकै समभवस्तनयस्त
 40 पोभि श्रीरंगराजनृपति शसिवंशधीपः । आ
 41 सन् समुल्लसति धामन यस्यचित्रं नेत्राणि वै
 42 रिसुदृशां च निरंजनानि । सतीं तिरुमलांबि
 43 कां चरितलीलयारुंधतिप्रपामपि तितिक्ष
 44 या वसुमतीयशोरुंधती । हिमांशुरिव रो
 45 हिणीं हृदयहारिणीं सद्रुणै रमोदत सधर्मि

II. B. 46 णीमयमवाप्य वीराग्रणीः । रचितनय
 47 विचारं रामराजं च धीरं वरतिरुमलरायं
 48 वैकटाद्रिक्षितीशं । अजन[य]त स येतानानुपूर्व्यां कु
 49 मारानिह तिरुमलदेव्य मेव राजा महौज्यः । सक
 50 लभुवनरातीन् समिति मिहत्य स रामराजवीरः ।
 51 भरतमनुभगीरथादिराजप्रतितयेशाः प्रशशास
 52 चक्रमुव्याः । वितरणपरिपाटीं यश्य विद्याधुराणां
 53 नखरमुखरवीणानादगीतां निशम्य । अनुकलम
 54 यमवालांबुविवापदेशादमरनगरशाखी लज्ज
 55 या मज्जतीव । व्यराजत श्रीवरवैकटाद्रि राजक्षि
 56 तौ लक्ष्मणचारुमूर्तिः । ज्यघोषधूरीकृतमंघनाद
 57 कुर्वन् सुमित्राशयहरुर्षपायं । त्रिषु श्रीरंगक्षमा
 58 परिवृढकुमारेष्वधिरणं विजित्यारिक्षमापान्
 59 स्तिरुमलमहारायनृपतिः । महौजः संब्राज्ये सुम
 60 तिरभिषिक्तो निरुपमे प्रशास्त्युर्वीं सर्वामपि तिसृ
 61 षु मूर्तिष्विव हारिः । यशश्विनामग्रसरस्य यस्य
 62 पट्टाभिषेके सति पार्थिवेदोः । दानांबुपूरैरभिषि
 63 च्छमाना देवीपदं भूमिरियं दध्नाति । यस्यातिपौ
 64 ढतेजःसवितारि विमतद्वांतभेधिन्यधीते कीर्त्ति
 65 क्षीरार्नेवांतशुटतरविकसत्पुण्डरीकोपमस्य ।
 66 श्वेतच्छत्रस्य मध्ये कनककलसिका भासते कर्नि
 67 काभा । तस्येपांतं मरालद्वयमिव विचलचामरद्वंद्व
 68 मास्ते । भोगित्वे विजितेपि जिह्यगैतिव्यलाधिराजं ल
 69 सदृत्वत्वे जलसंश्रयति कमठं दानेपि मंदा इति । दि

III. A. 70 दिग्नागान् भृशमुन्नतौ च कठिनां इत्येव
 71 हित्वा गिरिं तत्तत्सद्रुणसंपदेकशरणं भूरी
 72 ति हरुषेण यं । श्वैरं शंहृतकंठकोतसुकृतोक्तुं
 73 विधाययाखिलं । क्षमाकेदारमुदारदानसलिलासारै
 74 समापूर्य्यच । संवर्ध्यानगकीर्त्तिसश्यनिवहं तप्ता
 75 लिकां विक्रमश्रीकांतां भुजकायमानसिकरे दत्ते
 76 हि यस्तेजसः । जिष्णुत्वं सुचितां प्रजासु शश्रता च सित्व

77 माप्य श्रितो । ऋतिं पुण्यजनर्पिया मधिगतः ख्यात प्र
 78 चेता इति । प्राप्तस्पर्शनाबिभ्रधनेपति सर्वज्ञभावांश्चि
 79 तः प्रयो य प्रकटीकरोति भुवने दत्तदिगीशांशतां
 80 हुत्वा मत्र पुरस्सरां रिपुयशोलाजान् प्रतापानले
 81 संप्रापैय पदानि सप्तभुवनेष्वारोप्य मेरूपलं । प्रीतः
 82 कीर्त्तिमईमदुं परिणयन् सत्कौतुकोल्लासिनीं य
 83 शिहासनमाश्रितो विजयते ग्रिहं द्विजैर्द्रासिषः
 84 आश्रां तनिश्रानकीर्त्तिसंम्यं सुरद्वमा यस्तुलब्धुका
 85 मः तटे तु पश्यंवितटिन्यां प्रवालकाषायजाष
 86 टाप्तः । कांचिश्चीरगसेपाचलकनकसभाहोबला
 87 द्रीशमुख्येष्वामृत्यवृत्य सर्वेष्वतनुत विधिव
 88 द्यसे शयश्रयः । देवस्थानेषु तीर्थेष्वपि कनकतु
 89 लापुरुषादीनि नानादान्येपदानै ॥ रपि समाखिलै
 90 रागमौक्तानि तानि । अनन्तरं तत्तनःयः प्रतीत च
 91 कास्ति हस्तापजितद्विशाखी ॥ श्रीवैंगलांवाचिर
 92 पुण्यराशि श्रीरंगरायधितभागधेयः । उद्

III. B. 93 गिरौ स्थित परिविजित्य जदुर्गमकौंड
 94 वीडुविनिकौंडपुराप्रमुकान् । भूवलयैक
 95 रत्नपेनुगुं[ड]पुरे निवहसन् राजति य समग्रं
 96 रादिमलांचनतः । श्रीधरणीरीव शौरे शिशिर
 97 कुरशौरेरोहिणीचित्रे । देव्यैते विजयते तिरुमल
 98 देवी च यस्य कृष्णांवा । यथाविधि महीसुरोत्तमं
 99 कृताभिषेकोत्सवं यदीय्यकरवारिदे कनकविष्टिदे
 100 सर्वतः । यशोमयतरंगिणी दिशदिगंतरे जृंबते
 101 सतां प्रशमितो भवत्कुपणतोरुदावानलः । दानाव
 102 कटकं च कांचनमयो दत्ते सदाभोगितां । वारासि
 103 गांभीर्यावसंयधुर्यश्चौरासिदुर्गैः कविबालव
 104 र्यः ॥ पराष्टदिग्राय मनः प्रकामा भयंकरशार्ङ्ग
 105 धरांतरंगः । हतरिपुरनिमेषानांकहो याच
 106 कानां । होसभिरुदरगंडो रायराहुत्तमिंडः । महि
 107 तचरितधन्ये मंन्यासामुलाधिप्रकटितबिरु[द]
 108 श्रीपाटितारातिलोकः । उभयदलपितामहो न
 109 तानां मभयतत्परोरिपूणां । अयमवहलुराय
 110 मान मदित्याखिलनैरभिधाय्यमानधामा । तांड
 111 वितोदयो बिरुदमंन्यरगंडतयोदंडबलोत्कलं
 112 द्रजयपंडितवरियुतः चङ्गिमशालिबाहुबलदं
 113 डितवैरिगणो गंडरगूलिमंन्यपुलिमान्यम
 114 हाबिरुदः । सारवीररमयासमुल्लसन् । आरवीटि
 115 पुरहारनायकः । कुंडलीश्वरमहाभुजश्रयन्मं

- IV. A. 116 डलीकधरणीवराहतां । अत्यंबवरंगं
 117 डांकसिन्धुत क्षतिरक्षकः । वैगत्रिभुवनीमं
 118 लुसक्यदितिकलार्जुनः । उरिगोलसुरप्राणो हरि
 119 गोचरमानसः । राज्ञां वरो रणमुखरामभद्र इति
 120 श्रुतः वर्नित बिरुदोनानावर्नश्रीमंडलीकगंड इति
 121 आत्रेयगोत्रजानामग्रसरो भूभुजामुदारयशः । अतिवि
 122 रुदतुरगधटो मतिगुरुभाट्टमघदमान्यपादः । चालिक
 123 चक्रवर्ती माकमहाकीर्तीमहनीयः । एबिरुदरायराहुत
 124 वेष्ट्यैकभुजंगबिरुदघोषणः ओषधिपत्युपमाइतगं
 125 डःस्तोषणरूपजितासमखंडः । भाषेगतपुवरायरगंडः
 126 पोषणनिर्भरभूनवखंडः । राजाधिराजबिरुदो राजसमां
 127 हितिः । मूरारायरगंडांको मरुलंधियशोभरः । अरीभगं
 128 डभेरुंडो हरिभक्तिसुधानिधि
 129 त्यक

- IV. B. 130 रिणे । आश्वलायनसूत्राय रिकशाखाध्या
 131 इने सदा । बसवरसेंद्रपौत्राय वीरयामात्यपु
 132 त्रिणे । श्रीरामपदभक्त्याय बसवंपाय्यमंत्रिणे ।
 133 मृष्टान्न[दा]त्रे विप्राणां बंदुपोषणतत्परे । कर्नाटकादि
 134 राज्यानां लेखिने गणिकाग्रिणे । राजन्यास्स्थान रत्ना
 135 य रक्षितासेषबंधवे । सर्वशास्त्रार्थविदुषे सर्व
 136 धर्मोपदेसिने । पडवीडुमहाराज्ये प्राज्ये बैंगो
 137 न्नकोटके । तेलानुनाडुविख्याते अणमंगल
 138 पतुके । प्रख्याते वलिदंबट्टचावडीनांशोभिते
 139 कुशवेंतांलीपूर्वे पेरुवलूरस्य दक्षिणे । पश्चिमे सू
 140 रपतांगे कारणग्रामस्य उत्तरे । श्रीवैकटेशपु
 141 रमिति न्वितं ख्यातिचोकपुल
 142 न्वितं । स शी

(The plate is damaged in the middle)

- V. A. 143 तदिदं नयदुर्य यितं श्रीरंगराय
 144 वर्य्यस्य । शासनमतिबलशासनतरुगलदा
 145 नस्य गुणनिदानस्य । श्रीरंगरायनृपते शासन
 146 स्तांभ्रशासनश्लोकान् । कविशासनस्वयंभुसर
 147 समभाणीत्सभापतेसूनुः [श्रीरंग]देवराये [०] द्रशास
 148 नद्विरणात्मजः । श्रीमद् चार्य्यव्यलिखत्तां
 149 ब्रशासनं । दानपालनयो [र्मध्ये] दानास्त्रेयोनुपाल
 150 नं । दानात्सर्गमवाप्नोति पालनादचुतंपदं स्वदत्तादि
 151 गुणं पुण्यं परदत्ता [नुपालनं] परद [त्ताप] हरेण स्व
 152 दत्तं निष्फलं भवे [तस्वदत्तां परदत्तां वा] यो हरेत व

- 153 सुंधरां । षड्विं [र्षं] सहस्राणि विष्टा [यांजा] यते किमिः
 154 एकैव भगिनी लोके [सर्वेषामेवभूभुजां] भोज्या
 155 न करग्राह्या विप्रटप्ता [वसुंधरा सामान्योयं] धर्म
 156 सेतुर्नृपाणां काले काले [पालनीयोभवन्निः सर्वा]
 157 नेयतान् भाविनः पार्थिवे [द्रान् भूयो भूयो याचते राम]
 158 चंद्रः
 159 श्रीविरु (कर्णाटकाक्षरे)

(Remaining portion is damaged).

Transliteration.

I a.

1. śrī Gaṇādhīpatayā namaḥ | namastunga-śiraś-chuṃ-
2. bi-chandra-chāmara-chāravē | trailōkya-nagarārambhāṃ
3. mūla-stambhāya Śa [m] bhavō | Harēr līlā-varāhaśya dayuṃshtrā-
4. daṇḍa sa pātu vaḥ | Hēmadri-kalaśa yatra dhātrī chchhatra-śriyaṃ
5. dadhau | kalyāṇāyastu tad-dhāma pratyūha-timirāpaham |
6. yad gajōpy Agajōdbhūta [m] Pa [m] chāsyēnāpi lālitam jaya-
7. ti Kshīra-jaladhēr jātam savēkshaṇam Harēḥ | ālambanam chakō-
8. rāṇam mamarāyushkaram mahāḥ | pautrastasya Purūrava Budha-
9. sutas tasyāyur aśyātmaajah | ssa [m] jajñe Nahushō Yayāti-
10. r abhava tasmāchcha Pūrustataḥ | tad-vamśe Bharatō babhūva nripati-
11. s tatsa [m] tatau Śaṃtanuh | tatturyē Vijayōbhimanayurudabhūt ta-
12. śmā Parikshis tataḥ | Nandas tasyāśṭamō bhūt samajani nava-
13. mas tasya rājñyaś Chalikka Kshamāpasta chaptama Śrīpati-ruchir a
14. bhavad rāja-pūrvō narēndrah | tasyāśīd Bijjalēndrō daśama i-
15. ha nripō vīra Hemmalirāyas tātikō Murārau kṛita-na-
16. tir udabhūs tasya Māyā-purīśaḥ | tatturyējani Tāta-pinna-
17. na mahīpālō nijālōkana-srastrā mitra-gaṇas tatō
18. jani haran durgāni saptāhi [tā] t | anhai- kēna sa Śomi-
19. dēva-nripatis tasyaiva jajñe sutō vīrō Rāghava dēva [rā] d-i
20. ti tata śrī Pinnamō bhū nripaḥ | Āravīti-nagart-vibhō-
21. r abhūd asya Bukka-dharaṇīpatis sutah yēna Śālu-
22. va Nṛīśimhyarājyam aphyēdhamāna-mahasā-stirīkṛitam |
23. śva-kāminī śvatanu kāntibhir ākshipantīm Bukkāvanī-

II a

24. pa-tilakō budha-kalpa-sākhī | kalyāṇi-
25. nīm Kamalanābha yiv Abdhikanyam Ballāmbikā-
26. m udavahad bahumānya-sīlām | sutēva kalaśāmbudhē sura-
27. bilāśugam Mādhavat Kumāram iva Śaṃkarat kula-ma-
28. [hī] bhṛita kanyakā | Jayantam amara-prabhōr api Śachīva Bu-

- 29.- kâdbipâ chṛitam ja [ga] ta Ballamâ labhata Râmarâjam sutam
 30. sahaśrai saptatyâ sahitam api ya sindhu-janusham sapâ-
 31. tasyânikam samiti bhuja-sauryyêna mahatâ | vijityâ-
 32. dattê smâd Avani-giri-durgam vibutayâ vidhutendra Kâsa-
 33. puḍayam api vidrâvya sahasâ | Kandana [vô] li durgam urukanda-
 34. laḍ-adbhudayô bahu-balayanayo bhahutarêna vijitya Ha-
 35. rêh | sannihitasya tatra charaṇâmbushu bhaktatayâ jñâti-
 36. bhir arpitam sudha [ya] tisina nishêvya visham | Śrî-Râmarâ-
 37. ja-kshitipasya tasya chittâmanêr artni-kadambakânâm |
 38. Lakshmîr ivâmbhōruha-lōchanasya Lakâmbikâ mushya
 39. mahishyalâsît | tasyâdhikai samabhavas tanayas ta-
 40. pōbhi Śrîranga-râja-nṛipati Śasivamsa-dhîpah | â-
 41. san samullasati dhâma nayasya chitram nêtrâni vai-
 42. ri-sudrîṣam cha niranjanâni | satim Tirumalâmbi-
 43. kam charita-lîlayâ [A] rundhati pra-pâm api titiksha-
 44. yâ vasumatî-yaśōrundhatim | Himâmsur iva Rô-
 45. himim hridaya-hârînim sadgunair anōdata sadharmi-

II b.

46. nim ayam avâpya vîrâgraṇih | rachita-naya-
 47. vichâram Râma--râjancha dhîram vara-Tirumalarâyam
 48. Venkatâdri-kshitîsam | ajana [ya] ta sa yêtân ânupûrvyâ ku-
 49. mârân iha Tirumala-dêvyam êva râjâ mahaujyah | saka-
 50. labhuvanarâtîn samiti mihatya sa Râmarâjavîrah |
 51. Bharata Manu Bhagîrathâdi râja pratita-yesâh prasâśâsa
 52. chakram uvyah | vitarâṇa-paripâtîm yaśya vidyâ-dhurinâm
 53. nakhara-mukhara-vîpâ-nâda-gîtâm nisanya/anukalam a-
 54. yam avâlâmbu-bimbâpadêsâd Amaranagara-sâkhi lajja-
 55. yâ majjativa | vyarâjata śrî-vara-Venkatâdrirâja-kshi-
 56. tau Lakshmana-châru-mûrtti | jya-ghôsha-dhûrîkṛita-mêghanâda
 57. kurvan sumitrâśaya-harursha-pōsham | trishu Śrîranga-kshmâ-
 58. paribṛiḍha-kumârêshvadhiraṇam vijityâri-kshinâpân
 59. sTirumala-mahârâya-nṛipatih | mahaujah sambrâjye suna-
 60. tir abhishiktô nirupame prasâsty urvîn sarvâm api tisri-
 61. shu mûrtishviva Harih | yaśasvinâm agrasarasya yasya
 62. paṭiabhishêkê sati pârthivêndôh | dânanbu-pûrair abhishi-
 63. chchamânâ devî-padam bhûmîriyam ddhadhâti | yasyâti-pau-
 64. dha-têjah savitari vimata-dvânta-bhêdin-yadhite kîrtti-
 65. kshîrânavânta-sphuṭatara-vikasat-puṇḍarikôpamasya |
 66. śvêta-chchhatrasya madhye kanaka-kalasikâ bhâsatê karni-

67. kâbhâ¹ tasyê pântê marâla-dvayam iva vichala-châmara-dvandva-
 68. m âstel¹ bhôgitvê vijitêpi jihmagaiti vyalâdhirâjam la-
 69. sadritvatvê jala-saṁsraîti Kamatham dâṇêpi mandâ iti¹ di-
III a 70. dignâgân bhṛisam unnatau cha kathinâm ityêva
 71. hitvâ girim tatta-tsadguṇa-sampadêka-sarajam bhûrî-
 72. ti harushêṇa yaṇi¹śvairam saṁhṛita-kaṇṭhakôta-sukritô kṛiṣṭam
 73. vidhâyâ khilam¹kshamâ-kêdâram udâradâna-salilâsârai
 74. samâpûryya cha¹saṁvardhyâ naga-kirtti-saśya-nivaham taptâ-
 75. likam vikrama-Śrî-Kântam bhuja-kāyamâna-sikare datte
 76. hi yas tējasah¹jishṇutvam suchitām prajāsu śannatâ chattitva-
 77. m âpya śritô¹vṛittim puṇṇyajana-priyām adhigataḥ khyâta pra-
 78. chêtâ iti¹ prâpta-sparśanâ bibhra Dhanêpati sarvajña bhâvam chi-
 79. taḥ¹ prayô ya prakatî-karôti bhuvanê datta-digîśaṁsatam
 80. hutvâ matra-purassarô ripu-yaśô lājân pratâpânale
 81. saṁprâpaiya padâni sapta-bhuvanêshvârôpya mērûpalam¹ pritaḥ
 82. kirttimayî madum pariṇayan sat-kautukôllâsinîm ya
 83. śimhâsanam âśritô vijayatê griṇham dvijêndrâsishah
 84. âśrâ[m]ta niśrâna kirti samyam suradṛimâ ya stu labdhukâ-
 85. mah tatê tu paśyam vitaṇiṇyam pravâla-kâshâya jâsha-
 86. ṭaptah¹ Kâñchi Śrîraga Śeshâchala Kanakasabhâhâbalâ-
 87. drîśa mukhye¹ shvâvṛityavṛitya sarvê shvatanuta vidhiva-
 88. d¹ bhûyasê śaya śrayah¹ dēvasthânêshu tîrthêshvapi kanakatu-
 89. lâ-pûrushâdîni nânâ dānyê padânai¹ rapi samakhilai-
 90. r âgamauktâni tâni¹ anamttaram tattanaḥ yah pratîta cha-
 91. kâsti hastâpajita-dvi-śâkhi¹ Śrî Vêngalâmbâ chira-
 92. puṇyarâśi Śrîrangaraya śrita-bhâgadhêyah¹ Udda-
III b 93. girau sthita parivijityaja durgama Koṇḍa-
 94. vîḍu Vinikonda-purâ-pramukân¹ bhûvalayaika-
 95. ratna Penugum pure nivahasan râjati ya samagrama-
 96. rādima lâncanataḥ¹ śrî dharani rîva Śaureḥ śîsira-
 97. kura Śaurêrôhiṇî Chitre¹ dēvyaitē vijayate Tirumala-
 98. dēvi cha yasya Kṛiṣṇâmbâ¹ yathavidhi mahî-surôttama-
 99. kṛitabhishêkôtsavê yadiyya kara-vârîde kanakavrishtide
 100. sarvataḥ¹ yaśômaya-tarangiṇî diśa digantare jṛimbate
 101. satam praśamitô bhavat-kṛipañatôru dâvânalah¹ dâṇâba
 102. kaṭakamcha kâncanamayo datte sadâ bhôgitam¹ vârâsi-
 103. gânbhîryya-viśêsha dhurya chaurâsi-durgaiḥ kavibâlava-
 104. ryyah¹ parâshṭa digrâya manah prakamâ bhayamkara Śârnga-
 105. dharântarangah¹ hata-ripur animêshânôkaho yâcha-
 106. kânâṁ¹ hosa-bhirudara-gandô râya râhutta miṇḍah¹ mahi-

107. ta-charita-dhanyô mamnyâ Sâmulâdhi prakatita-biru-
 108. śrī pātītārāti-lōkah | ubhaya-āla pitāmahô na-
 109. tām mabhaya tatparô ripūnām | ayam Avahalurāya-
 110. māna maditya khilanair abhidhāyyamāna dhāmā | tām-
 111. vitōdayô biruda mamnyara gaṇḍa tayô ḍaṇḍa balōtkalēn-
 112. dra-jayapaṇḍita-vīrayutaḥ | chaddima śālī bāhu-baladaṁ-
 113. ḍita-vairi-gaṇô gaṇḍaragūli manya pulimānya ma-
 114. hābirudaḥ | sāra-vīra Rāmayâ samullasan | Āravīti-
 115. pura-hāra-nāyakaḥ | Kuṇḍaliśvara-mahābhujā-śrayaṁ | nmam-

IV. A.

116. ḍalīka-dharaṇī-Varāhatāṁ | atyambavaragaṇi-
 117. ḍānka śidhu takshati rakshakah | Venga-tribhuvani-ma-
 118. lla sakyaḍditi kalārjunah | Urigōla sura-trāṇô Hari-
 119. gōchara-mānasah | rājñām varô rāṇa-mukha Rāmabhadra iti
 120. śritah varnita birudô nānā-varna śrī maṇḍalīka-gaṇḍa iti
 121. Ātrēya-gotrajanām agrasarô bhūbujām udāra-yaśah | atibi-
 122. ruda turaga dhaṭô mati guru Bhātṭa Maghadha mānya padaḥ | Chālīka
 123. Chakravartī Māka-mahā-kirti-mahantīyah | ebirudarāya rāhuta
 124. vēśyaika bhujanga biruda ghōshanaḥ | Oshadhi-patyupamāita-gaṁ-
 125. ḍas tōshana rūpajitā sama khaṇḍah | bāshege tapuva rāyara gaṇḍah
 126. pōshana nirbhara bhū Navakhaṇḍah | Rājādhi-rāja birudô rāja-samām-
 127. hitih | Mūru-rāyara gaṇḍānkô Mēru langhi yaśô bharaḥ arībha-gaṇ-
 128. ḍabhērundô Hari-bhakti-Sudhānidhi
 129. tyaka

IV. B.

130. riṇe | Āśvalāyana-sūtrāya Rikṣākhādhyā-
 131. ine sadā | Basavarasēndra-pautrāya Vīrayāmātya-pu-
 132. triṇe | Śrīrāma-pada-bhaktyāya Basavampāyya-mantriṇe
 133. mṛishtānnadātrē viprāṇām bandu-pōshana-tatpare | Karnāṭakādi-
 134. rājyānām lekhinē gaṇikāgrīṇe | rājanyāsthāna ratnā-
 135. ya rakshitā-śēsha-bandhave | sarva-śāstrārtha vidushe sarva-
 136. dharmōpadēsine | Paḍaviḍu mahārājye prājye Bengo-
 137. nnakōṭake | Telātunāḍu-vikhyāte Anṇamangala-
 138. patuke | prakhyāte Validambaṭṭa-chāvadīnām sōbhite
 139. Kuśaventālī pūrve Peruvalūrasya dakshinē | paśchimē Sū
 140. ra-patāṅge Kāraṇe-grāmasya uttare Śrī-Venkaṭēsa-pu-
 141. ramiti nviṭaṁ khyāti-Chokapula
 142. nviṭaṁ sa . . . śī

V. A.

143. tadidaṁ naya duryya . . . yitaṁ Śrīrangarāya-

144. varyasya ' śāsanam ati-bala-śāsana tarugala dā-
 145. nasya guṇa-nidhānasya ' Śrīranga-rāya-nṛipatē śāsana
 146. stāmbra-śāsana ślōkān ' Kavi-śāsana-Svayambhu sara-
 147. samabhāṇit Sabhā-patē sūnuh ' [Śrīranga] Dēvarāyē [n] dra-śāsa-
 148. nad Viraṇātmanajah ' śrīmad Gaṇa ? chāryya vyalikhat tām-
 149. braśāsanam ' dāna pālanayō [rmadhyē] dānā śrēyonu pāla-
 150. nam ' dānāt Svargam avāpnōti [pālanā] d achyutam padam [svadattā-
 dvi]
 151. guṇam puṇyam paradattā [nupālanam] parada [ttāpa] hārēṇa sva-
 152. dattam nishphalam bhavē [t svadattam para-dattam vā] yō harēta va-
 153. sumdharām ' shashtirva [rsha] sahasrāṇi vishshtā [yām jā] yate krimih
 154. ēkaiva bhaginī lōke [sarvēśhām ēva bhūbhujām na] bhōjyā
 155. na kara-grāhyā vipradattā [vasundharā sāmānyōyam] dharmā-
 156. sētur nṛipāṇām kālē-kālē [pālantiyō bhavadbhiḥ sarvā]
 157. neyatān bhāvinaḥ pāthivēn [drān bhūyō bhūyō yāchatē Rāma]
 158. chandraḥ
 159. śrī Viru.

Translation.

LL. 1-6.

śāshvā . .

Same as LL. 1-5 of inscription No. 2.

LL. 5-128.

(As in the numerous plates of Śrīrangarāya :—) Rājādhiraja.....Śrīrangarāya

LL. 130-143.

Granted the village re-named Venkaṭēśapura in Validambatta-chāvaḍi with the hamlet Chokapula to the east of Kuśaventāli, to the south of Peruvalūr, to the west of Sūrapatānga, to the north of the village Kārane, situated in Paḍaviḍu kingdom, in Bengonnakōṭaka, in Tēlātu-nāḍu, in Anṇamaṅgala-pattu to Basavappayya-mantrin, of Āśvalāyana-sūtra, a follower of Rikśākhā, grandson of Basavarasa, son of Virayāmātya, a devotee at the feet of Śrī-Rāma, bestower of sumptuous food to Brahmans, protector of those related to him, a scribe (lēkhin) of the Karnāṭaka and other kingdoms, the chief of accountants (or mathematicians or astronomers?) a jewel to the royal court, succourer of all his relatives, learned in the meaning of all śāstras, and instructor in all dharmas.

LL. 143-149.

This is the śâsana of the great Śrîrangarâya, possessed of mighty power and great liberality, a treasure of good qualities. The son of Sabhâpati, Kavi-śâsana-svayambhu (a Brahma to the poets who compose śâsanâs) composed these sweet verses of the copper śâsana by the order of king Śrîrangarâya. The auspicious Gaṇapâ? chârîya, son of Virâṇa engraved this copper plate by the order of Śrîrangadêvarâya.

LL. 149-158.

The usual imprecatory stanzas :

L. 159.

Śrî Virû (pâksha).

Note.

This copper plate śâsana like the previous number was acquired for the Museum of the Mysore Archæological Department from the same party, *viz.*, Mr. Krishnasvami Iyengar in 1932.

These plates are broken in the middle of the IV plate and V plate. About 6 lines (128-129, 141-142, 158-159) are thus lost except for a few letters at the beginning. The name of the royal donor is thus lost as also the date in LL. 128-129 but the name of the king is given in line 143. The original name of the village granted as also that of its hamlet is lost. Some letters in the middle of lines 147-157 are also lost. Otherwise the characters are clear. The grant abounds in errors generally.

The śâsana records the gift by the king Śrî-rangarâya of a village renamed Venkatêśapura, situated in Paḍavîḍu kingdom to Basavappayya-mantri, son of Virayâmâtîya who seems to have been a chief accountant or perhaps an astronomer and scribe in the court of the donor. The donee is called a minister (mantri) and his father is also styled a minister (amâtîya). He is described to have been well-versed in the śâstras and to have been the king's counsellor in all the *dharma*s (religious and moral duties). He was a devotee of the god Râma.

As stated before no date is found in the grant. The donor said to be Śrî-rangarâya, son of Tirumalarâya by his queen Vengalâmbâ. His queens are named Tirumaladêvi and Kṛishnâmbâ. These particulars together with the titles given indicate that the donor was the Vijayanagar king Śrîranga I who ruled from 1572 to 1585 (See pp. 264-277 of Heras's Aravidu Dynasty) and hence the present plates may belong to about 1580 A. D.

KADUR DISTRICT.

SRINGERI JAGHIR.

In the deserted village Kauluḍi, to the north of Kodatalu in the hobli of
Mēlupālu, on a stone in the threshing-floor belonging to
Kodatalu Guṇḍa.

Kannaḍa language and characters.

Size 4' × 1' 3".

ಶೃಂಗೇರಿ ನಬ್ ತಾಲ್ಲೂಕು ಮೇಲುಪಾಲು ಹೋಬಳಿ ಕೊಡತಲು ಗ್ರಾಮಕ್ಕೆ ಉತ್ತರ ಬೇಚರಾಬ್
ಕೌಲುಡಿ ಗ್ರಾಮದಲ್ಲಿ ಕೊಡತಲು ಗುಂಡನ ಕಣದಲ್ಲಿ.

ಪ್ರಮಾಣ 4' × 1' 3".

(ಕಲ್ಲು ಮಧ್ಯದಲ್ಲಿ ಅಡ್ಡವಾಗಿ ೨ ತುಂಡಾಗಿದೆ)

1. ನಮಸ್ತುಂಗಸಿ
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
8. ಆ ಮಂಚಿಭಟ್ಟರಿಗೆ ಸಹಿರಣ್ಣೋ
9. ದಕದಾನ ಧಾರಾಪೂರ್ವಕವಾಗಿ ಕೊಟ್ಟ
10. ವಾಗಿ ಯೆನ್ನು
11. ೪ ಹೊನೆ
12. ಯ ಅಂಚು
13. ಸಹವಾಗಿ ಉಳ ಧೂಮಿ
14. ಧಾರೆಯನು ಯೆಹುದು ಕೊಟ್ಟವಾಗಿ ಆ ಧೂ
15. ಮಿಗೆ ಸಲುವಂಥಾ ಚತುರ್ವಿಮವೊಳಗಾದ ಆ
16. ಪ್ಪಭೋಗ ತೇಜಸ್ವಾಂಮ್ಯಸಹಿತವಾಗಿ ಯೊ
17. ಯಾಗಿ ಧಾರೆಯನು ಯೆಹುದು
18. ಸರ್ವಮಾಂವ್ಯದಲು ಆ ಮಂಚಿಭಟ್ಟರು
19. ಆಚಂದ್ರಾಕ್ಯಸ್ಥಾಯಿಯಾಗೆ ಸುಖದಿಂ ಭೋಗಿಸಿ
20. ಬಹುಯಂ
21. ಬಂದರೆ ನಾಲು ಪರಿಹರಿಸಿ ಕೊಡುವೆ . . .
- 22.
- 23.

- 24.
- 25.
- 26.
- 27.
- 28.
29. ತೇಜಸ್ವಾಮ್ಯಸಹಿತ ಸರ್ವಮಾನ್ಯ
30. ದಲು . . . ಕೊಟ್ಟರು ನಮಸ್ತುಂ
31. ಗ ಸಿರಸ್ತುಂಬ ಚಂದ್ರಚಾಮರ ಚಾ
32. ರವೆ ತ್ರಯಲೋಕ ನಗರಾರಂಥ
33. ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೆ
34. ಅನಾಗಿ ಆ
35. . . ಯನು ಅವರಿಗೆ ವಾರಣಾ
36. ಸಿಯಲ ಯೆಕ್ಕೋಟ ಕಪಿಲೆ
37. ಯನು ಕೊಂಡ ಪಾಪ

Note.

This records the grant of some land as *survamānya* to a Brahman named Manchibhaṭṭa. The usual imprecation is found at the end of the grant. There are several lacunae in the record and neither the name of the donor nor any other details about the land granted can be made out. No date is given. The characters seem to be of the 16th Century A. D.

5

CHIKMAGALUR TALUK.

At the town Chikmagalur, in the hobli of Chikmagalur, on a slab in a mound in the Agrahāra street.

Kannada language and characters.

(Top is broken.)

ಚಿಕ್ಕಮಗಳೂರು ಅಗ್ರಹಾರ ಬೀದಿಯ ಮೊದಲು ದಿಣ್ಣೆಯ ಮೇಲೆ.

(ಮೇಲ್ಭಾಗ ಹೋಗಿದೆ)

1. ಸಪ್ತಮ ಸಕವರ್ಷ ೧೦೨೨ನೆಯ
2. ವಿಕ್ರಮ ಸಂವತ್ಸರದ ಪಾಲ್ಕುನ ಶು [೪]
3. ಸೋಮವಾರದಂದು ದ . ವಿನ . .
4. ಸನಂಗೆಯ್ತು ದಿವಕ್ಕೆ ಸುಂದರವ[ರ]ಸದ

This and the succeeding numbers (4—48) have been briefly noticed in the Report for 1916. Their texts have been now published with notes.

5. ಮ್ಹಿ ಮಾಳೆಯಬ್ಬಿಗತ್ತಯವ್ವರೋಕ್ಷವಿ [ನೆ]
6. ಯಮಂ ಮಾಡಿ ನಿಸಿದಿಗೆಯ ಮಾಡಿ .
7. ಅವರ ಗುಡ್ಡ ಜಗಮಣ ಚಾರಿ ಬ
8. ರೆದ

Translation.

Be it well. On Monday the (4th) lunar day of the bright half of Phālguna in the year Vikrama being the Śaka year 1022 (some person whose name is gone) went to heaven by the rite of *sanyasana*. Her or his codisciple (*sadharmi*) Māleyabbeganti set up this monument (*nisidige*) in memory of the departed. Her or his disciple Jagamanachāri wrote this.

Note.

This records the death of a Jaina by the rite of *sanyasana* that is by giving up food and spending the time in religious devotion when one feels certain that death is near. The monuments set up in their memory are called *nisidige* in Kannaḍa. The date corresponds to February 4, 1101 A.D. taking 4th as the lunar day.

6

On another slab in the same place.

Kannaḍa language and characters.

ಅದೇ ಸ್ಥಳದಲ್ಲಿ ಮತ್ತೊಂದು ಕಲ್ಲು.

- | | | |
|--|--|---|
| <ol style="list-style-type: none"> 1. ಸ್ವಸ್ತಿ ಶ್ರೀಮತು ಬೂಚವ್ವೆ 2. ಗತ್ತಯರ ಸಿಕ್ಕಿ ನೆಚುಮ | \| | <ol style="list-style-type: none"> 3. ತಾಯ . . ನಿಸಿದಿಗೆಯ ನ 4. ಲ ಮಜ ಬರೆದ \|\| |
|--|--|---|

Translation.

Be it well. The disciple of Būchavve, Nechatimatāyi (?) set up this *nisidige* mājā wrote.

Note.

This is similar to the above but is full of lacunae. It may be assigned to Circa 1100 A. D. It was set up in memory of a Jaina nun Būchavve.

7

At the village Basavanahallī in the same hobli of Chikmagalūr, and forming a part of Chikmagalūr town,

On a vīragal set up near the Virabhadra temple (Chikmagalur Taluk

No. 11 revised)

Kannada language and characters.

ಅದೇ ಹೋಬಳಿ ಚಿಕ್ಕಮಗಳೂರು ಜಾನಿಗೆ ಸೇರಿದ ಬಸವನಹಳ್ಳಿ ಗ್ರಾಮದ ವೀರಭದ್ರ ದೇವಾಲಯದ ಬಳಿ
ನಟ್ಟ ವೀರಗಲ್ಲನಲ್ಲಿ (ಕ್ರಿ.ಶ. 11).

1. ನಮಸ್ತುಂಗಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರ ಚಾಮರಾಚಾರವೇ | ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ
2. ಶಂಭವೇ || ಸ್ವಸ್ತಿ ಸಮಸ್ತಭುವನಾಶ್ರಯಂ ಶ್ರೀಪುಥಿವೀವಲ್ಲಭಂ
3. ರಂದ್ವಾರಾವತೀಪುರವರೇಶ್ವರಂ ವಾಸಂತಿಕಾದೇವೀಲಬ್ಧವರ ಪ್ರ
4. ಸರ್ಬಜ್ಞ ಚೂಡಾಮಣಿ ಮಲೆರಾಜರಾಜ ಮಲೆಪರೋಕ್ಷಣ್ಣ ಗಂಡಭೇ
5. ಸೂರ ಯೇಕಾಂಗವೀರ ಸುವಾರವಿದ್ಧಿ ಗಿರಿದುರ್ಗಮಲ್ಲ ಚಲ
6. ಲಚೋಳರಾಯ ಸ್ಥಾಪನಾಚಾರ್ಯ ಪಾಂಡ್ಯರಾಯ ಪ್ರತಿಸ್ಥಾಪನಾರ್ಯ ಶ್ರೀಮತ್ಪ್ರತಾಪ ಚಕ್ರವರ್ತಿಗಳು
ಮಪ್ಪ ಹೊಯ್ಸ
7. ನ್ವಯದ ಧೂಪಾಳ ರನ್ವಯ ವೆಂತೆಂದಡೆ || ವೃತ್ತ || ಯಾದವ ವಂಶಜನನು
ಅವಿನಯಾಂಬುಧಿ
8. [ಯ] . . ತಂದಾದನು ಆ ಎದೆ[ಯ]ಂಗನೃಪ ನಾರಸಿಂಹನೀಮೋದಿನಿ ವಿಶ್ರುತನೆಗಳ್ಳಬಲ್ಲ
ನಿಪಾಳನನ
9. ಹ್ವನಾ ಅದರದಿಂದ ಸೋಮಮಹಿಪಂಗೆ ನೃಸಿಂಹನು ಪುಡ್ಯವೋದ್ಭವಂ ||
ಶ್ರೀಮನ್ನಾರ[ರ]ಸಿಂಹದೇವರಸ [ದೋ]
10. ರ ಸಮುದ್ರದ ನೆರೆ ವೀಡಿನೊಳು ಸುಖಸಂಕಥಾ ಏನೋದದಲು ಪ್ರಿಥುವೀರಾಜ್ಯಂಗಿಯುಪ್ಪತ್ತಿದ್ದಲ್ಲ
ಶಕವ
11. ೧೨೦೧ನೆಯ ವೀರೋಧಿ ಸಂವತ್ಸರದ ಭಾದ್ರಪದ ಸುದ್ದಿ ೧೫ || ಅದಿವಾರದಂದು ಬಿಟ್ಟದ
ಕೋಟಿಯ
12. ದಿದಲ್ಲ ರಾಮನಾತನು ನಡೆದುಬಂದು ತನ್ನ ಕಾಳೆಗವಾಗಿ ಕಾದುವಲ್ಲ ಶ್ರೀಮನ್ನಹಾ ಪಸಾಯ
ಅಡಾಯಿದ ಣ್ಣ
13. ನ ಬೆಸದಿಂದ ಮೂವರಗಂಡರಾ ಸಣಿ ಹನುಮ ಮ . ಕರ್ತಶಕಾ . ನೆನ್ನ . ದ ದೇವಳಿಗೆ
ನಾಡಿಗೆಮು
14. ಬೃರಪ್ಪ ಬಸವನ ಹಳ್ಳಿಯ ದೇಲೂರ ನ್ತ ದೇವ ಗ್ರಾಮದ ಪದುಸಾದಕಾ .
ರುಮ . ಹೋಚಗವುಂಡನಮಗ
15. ಬ ಸಾಮಗವುಂಡ ಮಗ , ಮಚಯಯ ಮಗುಚ್ಚಿತ್ತಪ್ಪಿಡು
ಮಾರಾಂತರಂಕೊಂ
16. ದು ಸುರಲೋಕಪ್ರಾಪ್ತನಾದ || ಮಂಗಳಮಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ||
ಬಸವನಹಳ್ಳಿಯ ಬಾಡೆಟನಮಗ ಚಿನ್ನೋ
17. ಜಮಾಡಿದ ದೀರಗಲ್ಲು ||

Transliteration.

1. namaś tūṅga-śiraś-chumbi-chandra-chāmarā-chāravā | trailōkya-nagarā-
raṁbha-mūla-stambhāya
2. Śambhavē || svasti samasta-bhuvanā-śrayaṁ śrī-pruthivī-vallabham . . .
.
3. raṁ Dvārāvati-pura-varāśvaram Vāsantikā-dēvīlabdha-
vara-pra
4. sarbbajña-chūḍāmaṇi malerāja-rāja malepa-rol-gaṇḍa gaṇḍabhē

5. sūra yēkaṅgavira sanivāra-siddhi giridurgganalla chala
6. la Chōlarāya-sthāpanā-chāryya Pāṇḍya-rāya-pratisṭhā-chāryya śrīmat
pratāpa-chakravartigaḷum appa Hoysa
7. nvayada bhūpāḷa r anvayav entendaḍe || vṛitta || Yādava-
vaṁśajanu ā vinayāmbudhi
8. . . tanindādanu ā Eṇyaṅga-nripa Nārasimhan ī
mēdini-viśrutam negaḷda Balla-nripālanamna
9. hvanā ādaradiṁḍa Sōma-mahipamge Nṛsinhvannu vudbhavōdbhavan ||
śrīman Nā [ra] siṁha-dēvarasa
10. -rasamudrada neleviḍinoḷu sukha-saṁkathā-vinōdadalu || prithuvi-rājyam
geyvuttiddalli śākava
11. 1211 neya Virōdhi-saṁvatsarada Bhādrapada sudda 15 || Ādivāradandu
Biṭṭadakōṭeya
12. didalli Rāmanātanu naḍadu bandu tanna kāḷegavāgi kāduvalli śrīman
mahāpasāyta Adāyida mṇna
13. na besadinda mūvara gaṇḍarā saṁi Hanuma karta-
śākā nensida Dēvaḷigenāḍige mu-
14. khyarappa Basavanahaḷḷiya Bēlūra mṇna dēva
grāmada padusādakā runa (?) Hōchagavunḍana maga
15. Basāmagavunḍa maga Machaya ya
magurchchi taṭṭiridu māṛāntaram kon-
16. du Sura-lōka-prāptanāda || mangala mahā śrī śrī śrī || Basavanahaḷḷiya
Bābeōjana maga Chinnō-
17. ja māḍida biragallu

Note.

This is a vīragal inscription, now revised, recording the exploits of a warrior named Māchayya in the siege of the village Biṭṭadakōṭe during the reign of the Hoysaḷa king Nārasimhadēvar (Nārasimha III), son of Sōma (Sōmēśvara). There are still several lacunae in the record which make it difficult to understand the exact meaning of some lines. The Hoysaḷa king Nārasimha is stated to be ruling in his capital Dōrasamudra, and a place named Biṭṭadakōṭe seems to have been invested (apparently by the king's troops) and for its defence Rāmanātha is stated to have marched. A battle is thus recorded to have taken place on Sunday, the 15th lunar day of the bright half of Bhādrapada in the year Virōdhi Ś 1211. This date corresponds to 1st September 1289 A.D. which is however a Thursday and not Sunday as stated in the record. The inscription next records that the Mahā-pasāyta Adāyida mṇna ordered troops to march to the battle and some warriors who belonged to Basavanahaḷḷi and Bēlūr in the district of Dēvaḷige-nāḍ went to the battle and fought. Two names of these warriors can be made out in

the record, Basāmagavunḍa, son of Hōchagaunḍa and Māchaya. The latter is said to have made a rescue and piercing and killing his opponents was himself slain. On his death this viragal is stated to have been set up by Chinnōja, son of Bābeōja of Basavanahalli.

Rāmanātha, referred to in the record was the brother of Narasimha III (1254-1291) and was the ruler of the Tamil districts in the south of Mysore and Kolar (1254-1295) while Narasimha was governing the ancestral Kannaḍa kingdom. He was often engaged in fighting with his brother for an extension of his kingdom and the present battle is an instance of such fighting. Dévalige-nāḍ is the district round Chikmagalur (See E. C. VI, Chikmagalur 1, 4, etc.). Aḍāyida or aḍḍayida means a sword in Kannaḍa. The title indicates that the person referred to was the carrier of the king's sword (M. A. R. 1916, p. 55).

The village Biṭṭadakōṭe where the battle is said to have taken place is probably the present Kōṭevūr near Chickmagalur called also Kōṭe [E. C. VI Chickmagalur 64]. For the fight between Narasimha III and Rāmānatha see E. C. V Belur 187, Hassan 47 and Channarayapatna 232.

8

On a 2nd viragal in front of the same Virabhadra temple in Basavanahalli
Kannaḍa language and characters.

ಚಿಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಬಸವನಹಳ್ಳಿ ವೀರಭದ್ರಗುಡಿಯ ಮುಂದೆ ನಟ್ಟ ವೀರಗಲ್ಲು.

ಮೊದಲು ಮೂರು ಪಜ್ಜೆಗಳು ಕಾಣುವುದಿಲ್ಲ.

4. ಚಲದಂಕರಾಮ ಮಗೆ
5. ರ ರಾಜ್ಯನಿಮ್ಮೂಲ
6. ಮಿ ವಿಳಾಸ . . . ಶರಣಾಗತವಜ್ರಪಂಜರ
7. . . ನ . . ಪ್ರತಾಪ ಚಕ್ರವರ್ತಿ ಹೊಯ್ಸಳಧಾಜಿಬಳಶ್ರೀ
8. ರು . . ಅರುಣನಮುದ್ರ ಬಲ್ಲಾಳಪಟ್ಟಣದಲಿ ಸುಖಸಂಕಥಾವಿ
9. ನೋಡದಿಂ ಸುಕರಾಜ್ಯಂಗಯ್ಯತಿದ್ದ ಪ್ರಸ್ತಾವದಲಿ || ಸಕವರುಷ ೧೨೩೫ ಬೆಂಯ ಸಂವತ್ಸ
10. ರದಲ್ಲಗುಮನ . ಯದಂಣಾಯ್ಕರ ಕುಮಾರ ಜೊಂಮಯದಂಣಾಯ್ಕರು . ಗಮ
11. ಹರಿಯೆವೆಂತೆಯಕಾದಿ? ಸೋಲ್ಸತ್ತಿದಲಿ ಪಿಂಗಳಸಂವತ್ಸರದ ಫಾಲ್ಗುಣ
12. . ದಜನ . ಪ್ಪ . . ಬಸವನಹ . ಯ . . ಯ . ಗಗ ಪತ್ತಿ . . .
13. . . . ಹ ಜಾತನು . . . ಗಣನಿಧಿ
14. . . ರ . ರೊ . ಬರದ . . . ವಂದು ಪುರದರಾಂ . . || . . ಸವಬ . . .
15. . . . ಬರ

Translation.

While a Rama in moving battle, uprooter of the Magara kingdom, an adamant cage to those who take refuge under him,

pratâpachakravarti Hoysana Bhujabala śri (Vīraballāḍadēva) was ruling happily in Aruṇasamudra Ballālapaṭṭaṇa :—

In the Śaka year 1235 Beya, Bommaya-damṇāyaka, son of Gumasa. ya-damṇāyaka was fighting and conquering (The text is corrupt at the end of line 10 and beginning of line 11) :—

In the month Phālguna of the year Pingala (some one) of Basavanahalli fought and fell (ll. 12-15 are too full of lacunae).

Note.

This belongs to the reign of the Hoysala king Ballāla III. The date however is irregular. S' 1235 in line 9 is not Vyaya but Pramādin. Pingala is S' 1239 or A. D. 1317. The record belongs to Pingala Phālguna or 1318 A. D.

Aruṇasamudra is spoken of as the royal residence of Ballāla III in several inscriptions, E. C. IV Gundlupet 69 ; E. C. IX Channapatna 71 and 73 ; E. C. XII Chicknayakanhalli 4 etc. It is believed to be near the sacred place Aruṇâchalam (E. C. IX, Intr. p. 22) but the identification is however uncertain (E. C. XII, Intr. p. 11). In the present record it is called Aruṇasamudra-Ballālapaṭṭaṇa. Ballālapura is the name given to several villages probably founded by king Ballāla. Thus Hiriya Gaṇḍasi and Kittanakere in Arasikere Taluk are called Ballālapura (E. C. V Arsikere 67, 158). But no Ballālapaṭṭaṇa has been met with so far.

9

On a vīragal near the Ānjanēya temple to the east of the same village
Basavanahalli (Chikmagalur Taluk No. 14 Revised).

Kannada language and characters.

ಚಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಕನಕಾ ಹೋಬಳಿ ಬಸವನಹಳ್ಳಿ ಗ್ರಾಮಕ್ಕೆ ಪೂರ್ವ ಅಂಜನೇಯನಗುಡಿ ಬಳಿ
ನಟ್ಟಿರುವ ವೀರಗಲ್ಲನಲ್ಲಿ (ಪ್ರಿಂಟ್ ನಂಬರ್ 14).

1. ಸರ್ವಜಿತು ಸಂವತ್ಸರದ ಮಾಗಮಾಸದ ಸುದ
2. ವಾರದಂದು
3. ಯದ ಯ . . .
4. ಸುರರೋಕ ಪ್ರಾಪ್ತನಾದ ಅವರಣ್ಣಗುಮ್ಮೆಯಪರೋ
5. ಕ್ಷ ವಿನಯ ನಿಲಿಸಿಕ್ಕಲ್ಲ.

Translation and Note.

During the bright fortnight of Māgha in the year Sarvajit..... attained heaven. His elder brother Gummeṇya set up this monument in his memory. This is a vīragal inscription and may be assigned to 1287 A. D.

10

On a viragal in front of the same ĀnjanĀya temple in the village
Bāsavanahallī.

Kannada language and characters.

ಅದೇ ಅಂಜನೇಯನ ಗುಡಿ ಮುಂದುಗಡೆ ನಟ್ಟವೀರಗಲ್ಲು.

1. ನಮಸ್ತುಂಗ ಸಿರಸ್ತುಂಗ
2. ಮೂಲಸ್ತಂಧಾಯಶಂಭವೇ
3.
4.
5.
6. ಸಕವರ್ಷ ೧೨೫೦ ವಿಭವ ಸಂವತ್ಸರದ
7. . . ಮಂ
8. ಜನ
9. ಸುರಲೋಕ ಪ್ರಾಪ್ತನಾದಲ ಪರೋಕ್ಷವಿನಯ.

Note.

This is also full of lacunae. It begins with the usual invocatory verse addressed to Śambhu and records the death of some one in the year Śaka 1250 Vibhava (1328 A. D.) and the erection of this monument (viragal) in his memory.

11

At the village Hirimagalūr in the same hobli of Chikmagalūr, on a slab in the pavement within the enclosure of the Rāma temple (Chikmagalur Taluk No. 9 Revised).

Old Kannada characters.

Size 1' 8" × 1' 6"

ಚಿಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಕನಕಾ ಹೋಬಳಿ ಹಿರಿಮಗಳೂರು ಗ್ರಾಮದ ರಾಮದೇವರ ದೇವಾಲಯದ
ಪ್ರಾಕಾರದಲ್ಲಿ ವಾಯವ್ಯದಕಡೆ ನೆಲಕ್ಕೆ ಹಾಸಿರುವ ಕಲ್ಲಿನಲ್ಲಿ
ಹಳಗನ್ನಡಕ್ಕರ.

ಪ್ರಮಾಣ 1' 8" × 1' 6"

1. ಸಂವತ್ಸರಗಳು
2. . . . ಸುರಾರಸದಿಯನ್ನಾಡಾರಿ ದೇ
3. . . . ವೆಗ್ಗಡೆ ಸಂಧಿ ವಿಗ್ರ [ಕಿ] ಏಡಯ್ಯನುಂ ತೊ
4. ಟ್ಟಲ ಪುಟ್ಟಗಾವುಣ್ಣನುಂ ಎಣ್ಣಿಯನ್ನವೆಮ್ಮಾಡಿ
5. ಕೆಣ್ಣಿಯ ಕಟ್ಟಿ ಕಲ್ಲತುಂಬ ನಿಸಿದ ಮಂ
6. ಗಳ||
7. ಯದನ ಅಳಿಪ್ಪಾತಕರಾನಪ್ಪವ
8. ಪರು||

Note.

This records that Sadiyannan&châri and Échayya, minister for peace and war, Puttagavunda of Tottil and Ereyanna-Permâdi built a tank and erected a stone sluice for it. There is an imprecation at the end:—Those who destroy this shall be completely ruined. It is difficult to determine who these Échayya and Ereyanna Permâdi are. It is possible that Ereyanna Permâdi was the Ganga king Ereyappa-Permâdi or Nîtimârga II. An inscription of Nîtimârga is found in the same village Hirinagalûr. The absence, however of any epithet like śrîmat, for the name would suggest that Ereyanna Permâdi was an officer under the king Ereyappa Permâdi (Nîtimârga II) and took the king's name, since the practice of assuming the name of the ruling sovereign was very common in old times. [M.A.R. 1916, p 46] The characters too are of the period of Nîtimârga II, the Ganga king (C. 886-913).

12

At the village Indāvāra in the same hobli of Chikmagalûr, on a vīragal set up near the Baireḍēvaru temple (Chikmagalur Taluk No. 30 Revised).

Kannada language and characters.

ಚಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಚಕ್ಕಮಗಳೂರು ಹೋಬಳಿ ಇಂದಾವಾರ ಗ್ರಾಮದ ಬೈರೇದೇವರಗುಡಿ ಬಳಿ

ನಟ್ಟ ವೀರಕಲ್ಲು (ಪ್ರಿಂಟ್ ನಂಬರ್ 30ನೆಯ ಶಾಸನ).

1. ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರ ಚಾಮರ ಚಾರವೇ ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯಶಂ
2. ಭವೇ || ಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ಮಹಾಮಂಡಲೇಶ್ವರಂ ಶ್ರೀ ವೀರಬಲ್ಲಾಳು ದೇವರು ದೋರಸಮುದ್ರದ
3. ಉ ಸುಖಸಂಕಥಾ ವಿನೋದದಿಂದಿ ರಾಜ್ಯಂ ಗೆಯುತ್ತಿದರ್ ಕಾಲದಿತ್ತ ಸಾಧಾರಣ ಸಂವತ್ಸರ
4. ದಲು ಯಿಂದವೂರದವರುಪ್ಪವಳ್ಳಿಯವರ ಕೂಡೆ ಹೊಲವೇರೆಗೆ ಕಾದಿದಲ್ಲ ಚಂಡಗಾಲುಂಡನಂ ಯಿ
5. . . ರುಂದಕಾದಿ ಸುರಲೋಕ ಪ್ರಾಪ್ತನಾದ ಡೊಂಭತ್ತು ನಾಡೂರ ಕೆಣಿಗಿಲ ದೇಕಣ ಹೆಗಡೆಯೊ
6. ಳಗಾಗಿ ಋಷ್ಣು ಎರಡುಂ ಸಾಸುರಾಗದೆಂದು ನಾಡುಂ ಹೆಗ್ಗಡೆ ಮುಂದೆ ಘರಿಸಿ ಮಾನಮಂಡ
7. ವಂ ನೋಡಿ ಉಪ್ಪವಳ್ಳಿಯವರಿಂಗೇಜಿಯಿಂ ಮೇಗೆಕೆಣಿಯ ಕೋಡಿಯಿಂ ಕೊಂಚಾಳದ ಹೊಳೆಯಿಂ
8. ದಿತ್ತ ಹದುಮಲುಪ್ಪವಳ್ಳಿಯ ವರಿಂ ಗೊಪ್ಪೆಜ್ಜೆ ನೆಲಕ್ಕೆ ಸ್ವಾಮ್ಯವಿಲ್ಲ ಮೂಡ ದೆನೆಯಿಂದ ಮಾನ ಕೊಪ್ಪೆಜ್ಜೆ ನೆಲಕ್ಕೆ
ಸ್ವಾಮ್ಯವಿ
9. ದಂತಾಗಿ ಪುಷ್ಪರಶ್ಮಿಯಲು ಸತ್ತವರಿಂಗೆ ಹೊನ್ನ ಕೊಟ್ಟು ದಿದಿಂ ಬಳಿ
10. ಕ್ಕೆ ಸಾಸನ ವೀರಗಲ್ಲಸಂದವರದ ಯೂಜುಕ್ಕುಲಂ ಕರಿಕ ಗಾವುಂಡನ ಗಾವುಂಡನು ಬಲ್ಲಗಾಲು
11. ಂಡ ನದಿಯಿಂದೆ ಮರುವ ಗಾವುಂಡನ . [ಮ] ಸಣಗಾವುಂಡನು ಕೋಚಗಾವುಂಡನವರು ನಲಿಸಿದಕಲ್ಲು
12. ಸೀಮೆಯ ಸಂದು ಹಸ . ನಲೂ . ರುಂ
13. ಸನವರದ ಮಂಚಯ್ಯ
14. . . ರೂ ನಮ

Transliteration.

1. namas tumga-śiraś-chumbi-chandra-chāmara-chāravê trailōkya-nagarā-
rambha-mûlastambhāya Śam-
2. bhavê || svasti śrīman-mahāmaṇḍalêśvaram śrī-vīra-Ballālu-dēvaru Dōra-
samudrada-
3. lu sukha-saṃkathā-vinōdadim rājyam geyuttirdā kālāditta Sādhārāṇa-
samvatsara-
4. dalu Yindavūradavar Uppavalliyavara kûḍe holavêrege kādiddalli Chamḍa-
gāvumḍanam yi-
5. rumḍa kâdi suralōkaprâptanâḍaḍ oṃbhattu-nâḍûra Keṇegila Dêkaṇa-
heggaḍe-yo-
6. laḡāgi yiṭṭu eraḍum sâyalāgadendu nâḍum heggade muṃḍe, gharisi, mâ-
samamḍa-
7. vaṃ nōḍi Uppavalliyavarimḡ eṇeyim-mêge keṇeya kōḍiyim Koṃchâḷada
hoḷeyim-
8. ditta haḍuval Uppavalliyavarimḡ oppejjenelakke svānyavilla mûḍa
deseyinda mānakoppejjenelakke svānyavi-
9. daṃtāgi Vupparalliyalu sattavarimḡe honna koṭṭu tididiṃ (?) baḷi-
10. kke sāsana vīragallan Imḍavarada yûrokkalum Karikagāvumḍana
gāvumḍanu Ballagāü-
11. mḍan Adiyimḍe Maruvagāvumḍana [Ma] saṇagāvumḍanu Kōchagāvumḡ-
ḍanavaru nilisida kallu
12. sīmeya saṃduhasa....nalû....rum
13. sanava barada Maṃchayya
14. . . . rarû nama.

Translation.

Salutation to Śambhu. During the reign of the illustrious mahāmaṇḍalêśvara, Śrī Vīra Ballāludêva in peace and wisdom in Dōrasamudra, in the year Sādhārāṇa :

On the inhabitants of Yindavara fighting on account of a field boundary with the inhabitants of Uppavalli, Chamḍagāvumḍa fought and died. Whereupon the men of nine nâḍus including Dêkaṇa-heggade of Keṇegil assembled (iṭṭu) and saying "both (parties) should not perish" the nâḍu and heggade came forward and examining the boundaries decided : "To the people of Uppavalli does not belong even one foot of land from the tank upwards, from the natural outlet of the tank and from the stream of Konchâḷa westwards up to Uppavalli; but as they (people of Uppavalli) have a claim to some land (mānak oppejje-nelakke), gold should be paid as compensation (by the people of Indavara) for the deaths at Uppavalli".

To this effect a viragal with sâsana was set up by the inhabitants of Indavara, Karikagâvunḍa's gavunḍa, Ballagâvunḍa, Adiyinde (?) Maruvagâvunḍa's son Masanagâvunḍa, and Kôchagâvunḍa.

. Manchayya wrote this inscription

Note.

This is the revised inscription No. 30 of Chikmagalur Taluk published in E. C. VI. It belongs to the reign of the Hoysala King Viraballâla and the year Sâdhârana. It may be assigned to A. D. 1190 when Bâllâlâ II was king. The inscription is of importance as it shows how disputes relating to boundaries of land were settled in former days. The meaning of lines 6-9 giving the decision in regard to the boundary disputes is, however not free from doubt and several letters are lost in lines 12-14. (See M. A. R. 1916, P. 54)

13

At the same village Indâvâra, on a viragal near the southern entrance.

Kannada language and characters.

ಚಿಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಕನಕಾ ಹೋಬಳಿ ಇಂದಾವಾರದ ದಕ್ಷಿಣ ದಿಕ್ಕಿನ ಉರಬಾಗಿಲಿನಲ್ಲಿ ನಟ್ಟ ವಿರಗಲ್ಲು.

1. ಸ್ವಸ್ತಿಸ್ತೀ . . ಸಕ ಬಾವನ ಮಗ
2. ಬಾನಮ ವೂರ ಬಾಯ ಗಟ್ಟದಲಿ ಕಾದಿಸತ್ತ
3. ಅವನ ಕಲ್ಲಗೆಯಿರಾ ||

Translation.

Be it well. In the śaka Bānama, son of bova fought in the bāygaṭṭa (embankment?) of the village and died. This is the stone set up for him.

Note.

This is a viragal inscription and may be assigned to C. 1200A. D.

14

At the same village Indâvâra, on a rock in the land of Îrêgaṇḍa to the west of the village.

Kannada language and characters.

ಅದೇ ಗ್ರಾಮಕ್ಕೆ ಪಶ್ಚಿಮ ಈಶೇಗೌಡನ ಗದ್ದೆಯಲ್ಲಿ ಹುಟ್ಟು ಬಂಡೆಯ ಮೇಲೆ.

ಸುಧವಾ ದೇವತೆ.

Translation and Note.

Subhadradêvate : May be assigned to C 1500 A. D.

15

At the village Mattavāra in the same hobli of Chikmagalur, on a slab set up in the enclosure of Pārśvanātha-basti (Chikmagalur Taluk No. 52 Revised).

Kannada language and characters.

Size 2' x 1'—3"

ಚಿಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಕನಕಾ ಹೋಬಳಿ ಮತ್ತಾವಾರದ ಪಾರ್ಶ್ವನಾಥ ಬಸ್ತಿಯ
ಪ್ರಾಕಾರದಲ್ಲಿ ನೆಟ್ಟ ಕಲ್ಲಿನಲ್ಲಿ.

ಕಡೂರು ಡಿಸ್ಟ್ರಿಕ್ಟ್ ಚಿಕ್ಕಮಗಳೂರು ನಂ. 52ನೆಯ ಶಾಸನದ ಅದ್ವೈತಿಯಾದ ಪ್ರತಿ.

ಪ್ರಮಾಣ 2' x 1' 3"

1. ಮರುಳಜಿನ ಜಕವೆ ಹಟ್ಟಿ ಚಟವೆ
2. ಗಂತ್ರಿ ಮತ್ತೂರ ಬನದಿ ತಪನು
3. ಮಾಡಿ ಸಿದ್ಧಿ ಆದಳು ಅದೆಯ ಮಾ
4. ಚರನ ಮಗ ಮಾರ ಕಲ್ಲ ನಿಲಿಸಿ
5. ದ .

Translation.

Chataveganti of Marula-Jina Jakavehatti performed *tapas* in the *basadi* of Mattavûr and attained *siddhi* (died and attained heaven). Mâra, son of Abeya Machara set up this stone.

Note.

This epigraph may be assigned to about 1400 A. D. It records the death of a Jaina woman named Chatave-ganti. Mattavûr is the same as the village Mattavara. She was a native of a village called Marula-jina Jakavehatti. The woman became a nun and performed austerities prescribed for the Jainas and died. Some one seems to have set up this stone in her memory.

16

At the same village Mattavāra, on a slab in the sukhāṇṇasi of the same Pārśvanātha-basti.

Kannada Language and characters.

ಚಿಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಕನಕಾ ಹೋಬಳಿ ಮತ್ತಾವಾರದಲ್ಲಿರುವ ಪಾರ್ಶ್ವನಾಥಬಸ್ತಿಯ
ಸುಖಾನಾಸಿಯಲ್ಲಿರುವ ಕಲ್ಲು

1. ಶ್ರೀಮತ್ಪರಮ ಗಂಭೀರ ಸ್ಯಾದ್ವಾದಾಮೋಘರಾಂಘ
2. ನಂ | ಜೀಯಾತ್ಮೈಕೋಕ್ಯನಾಥೈ ಶಾಸನಂಜಿ

3. ನಶಾನನಂ ||
4. ಸ್ವಸ್ತಿ ಸಮಧಿಗತಪಂಚ ಮಹಾಶಬ್ದ ಮಹಾಮಂಡಲೇಶ್ವ
5. ರಂ ದ್ವಾರಾವತೀಪುರವರಾಧೀಶ್ವರಂ ಯಾದವಕುಳಾಂ
6. ಬರದ್ಯುಮಣಿ ಸಪ್ತಕ್ತ ಚೂಡಾಮಣಿ ಮಲ
7. ಪರೋಳುಗಣ್ಡಾಧ್ಯನೇಕನಾಮಾವಳೀ ವಿರಾಜಿತರಷ್ಪ ಶ್ರೀ
8. ಮತ್ತೈ [ರೋ] ಕೃಮಲ್ಲವಿನೆಯಾದಿತ್ಯ ಹೊಯ್ಸಳ
9. ದೇವಗ್ಗಂಗೆವಾಡಿ ತೊಂಭತ್ತಲುಸಾಸಿರಮನಾಳ್
10. ಸುಖದಿಂ ಪ್ರಿಥ್ವೀರಾಜ್ಯಂಗೆಯೈ ಸಕವರ್ಷ ಫಫಂನೇ
11. ಯ ಪಿಂಗಳನಂವತ್ಸದ ವೈಶಾಖ ಶುದ್ಧ ತ್ರಯೋದಶಿ ಬ್ರಹ್ಮ
12. ವಾರದರ್ ಪಿಂದುದೆವನಂ ಹೊಯ್ಸಳ ದೇವರ್ ಮತ್ತಪುರಕೆ
13. ಕಾಲಂತಿರ್ವಿತಂದು ಬಿಜಯಂಗೆಯ್ದುಂದು ಬಸದಿಗೆ ವಂದಿ
14. ದೇವರಂ ಕಂಡಿ ದೆಟ್ಟಿದೊಳೆ ಕಳ್ಳರವ ವಿಲ್ಲಿಯಕೆಮಾಡಿ
15. ನಿಡಿರೂರೊಳಗೆ ಮಾಡಿಸಿವೆಂದಡೆ ಮಾಣಿಕಸೆಟ್ಟ
16. ಯನೆಂದು ಬಿನ್ನಪಂಗೆಯ್ದುಂ ದೇವರ್ಣೀ ಪೂರೊಳೊಂದು
17. ಬಸದಿಯುಂಮಾಡಿಸಿ ಭೂಮಿಯಂಬಿಟ್ಟಮಾ
18. ನಮುಕಿಮೆಗಳಂ ಕೊಟ್ಟಡೆ ಬಡವ್ವರ್ ನಿಮ್ಮದ
19. ಡದರ್ಥಕ್ಕೆ ಪ್ರಮಾಣುಂಟೆ ದೇವರರ್ಥಮಂಮರೆಯು
20. ರಸುಗಳಹಡೆದ ಭತ್ತಮುಂ ಸಮಾನಮದರ
21. ಮಾಣಿಕಸೆಟ್ಟಿಯ ಮಾತಿಂ ಮೆಟ್ಟಿನಕ್ಕು ಕರವೊಳ್ಳಿ ತೆಂ
22. ದು ಬಸದಿಯ ನೂರೊಳಗೆ ಮಾಡಿಸಿ ಸಾಮಿಯಂ
23. ಮಾಣಿಕಸೆಟ್ಟಿ ರಾಜಗಾವುಣ್ಣ ಮುದ್ದಗಾವುಣ್ಣ ರಿಂದೆ
24. ಸಾಯಿದೆನ್ನೊಲು ಭತ್ತಕ್ಕೆಬಿಡಿಸಿ || ತೆದೆಯೊಳೊಪಂ
25. ಡಂ ನಾಡಳಿಯಲಿ ಸಿದ್ಧಾಯದಲ್ಲ ಭತ್ತನೂಬನೆಬವಿ
26. ನಯಾಯಿತನೂಪಂಜೆಬತೆರೆಗಳ ? ಮತ್ತಪೂರಬ
27. ಸದಿಗೆಬಿಟ್ಟುಂ || ಅಂತು ಬಿಟ್ಟು ಬಸದಿಯವನದಲಪಲವ
28. ಮನೆಗಳಮಾಡಿಸಿ ರಿಷಿಹಳ್ಳಿಯೆಂದು ಪೆನರನಿಟ್ಟು
29. ಮನೆದೆಡೆ ಮದುವೆದೆಡೆ ಊರುಟ್ಟಿಗೆ ತಾದೆಸು
30. ರಂದು ಕವರ್ತಿಸೇನೆ ಒಸಗೆಮನಕರೆಕೊಟಕ
31. ಕನ್ನಿಬೀರವಣಕೊಡತಿವಣಕತ್ತರಿವಣ ಅಡೆಕಲು
32. ವಣಹಡವಳೆಯ ಹದಿಯಡಾಯ ಕುಂಬುಟಿ
33. ಟ್ತಕಂಮುಟಿಮಿಟ್ಟಿಯವೊಳಗಾಗಿ ಹಲವು ಮುಕಿಮೆ
34. ಗಳಂವಿನೆಯಾದಿತ್ಯ ಹೊಯ್ಸಳ ದೇವರಾಚಂದ್ರಾಕ್ಷ
35. ತಾರಂಬರಂಸಲೆ || ಇನ್ನೀಧರ್ಮದೊಳಾವನಾನುಂತಪ್ಪಿದ
36. ವಂಗಂಗೆಯಲು ಗಂಗೆಯಂಕೊಂಡುತೆನ್ನಂ ಲಂಗಾಳಿ
37. ಪಂಗೆಯ್ದು || ನಿನ್ಮಾನವೆ ಕಟ್ಟಿಗಳನ್ಮಾನಂಜಾಗವಳ್ಳ
38. ಮತ್ತಾಪುರಹಳ್ಳಿಯಗಾವುಣ್ಣ . . ತಾನಿತ್ತುದಕ್ಕೆ ಪೆ . .
39. . . ನ್ನೆನಿತ್ತುದದಕ್ಕೆ ದೇವಗೃಹ
40. ವನಾನವಕ . . ಹೊಲಹಾ . . ವಾಗಿರ್ಪ || ೪೦೦೦೦೦

(ಮುಂದಕ್ಕೆ ಕಟ್ಟಡದಲ್ಲ ಸಿಕ್ಕಿದೆ)

Transliteration.

1. śrīmat-parama-gambhīra-syādvādā-mōghalāmcchha-
2. nam | jīyāt trailōkyanāthasya śāsanam Ji-
3. na-śāsanam ||
4. svastisamadhighata-paṃchamahāśabda mahāmamḍalēśva-
5. raṃ Dvārāvati-puravarādhīśvaram Yādava-kuḷām-
6. bara-dyumanī samyakta-chūḍāmaṇī mala-
7. paroḷu-gaṇḍādyanēka-nāmāvalī-virājitarappa śrī-
8. mat 'Trai [lo] kyanalla Vinayāditya-hoysaḷa-
9. dēvar Gaṃgavāḍi-tombhattarusāsiraman āldu
10. sukhadiṃ prithivīrājyamgeyye sakavarsha 991 ne-
11. ya Pingaḷa-samvatsarada Vaiśākha śuddha trayōdaśī Briha-
12. vāradal piṃdu devasaṃ Hoysaḷadēvar Mattavurake
13. kalam tirvitaṃdu bijayamgeydaṃdu basadige vaṃdi
14. dēvaram kaṃḍi beṭṭadoḷe kaḷdarava villiyake māḍi-
15. sidir ūrōlage māḍisivemḍade Māṇikaseṭṭi
16. yintemdu binnapaṃ-geydaṃ dēvar nīv ūroḷomdu
17. basadiyaṃ māḍisi bhūṇiyaṃ biṭṭa mā-
18. na-mahimegaḷam koṭṭade baḍavabbar nimmada-
19. ḍadarthakke pramāṇumṭe dēvararthamaṃ Maleya-
20. rasugaḷa haḍada bhattamaṃ samānam adara
21. Māṇikaseṭṭiya mātīn mechechi nakku karavollitem-
22. du basadiyaṃ ūroḷage māḍisi sāmiyaṃ
23. Māṇikaseṭṭi Rājagāvuṇḍa Muddagāvuṇḍariṃ be-
24. sAyidenuūru? bhattakke biḍisi || teṇeyoḷ pa . . .
25. ḍam nāḍaliyaḷi siddhāyadalli bhattanūḷa neḷa vi-
26. nayāyitanū painpeḷteregaḷa Mattavūra ba-
27. sadige biṭṭaṃ || aintu biṭṭu basadiyavasadaḷi palava-
28. manegaḷa māḍisi Rishihalliyemdu pesaraniṭṭu
29. manedere māduvedere ūruṭṭige taude su-
30. raṃdu kavartte sēse osage manakare kūṭa ka-
31. kandi bīravāṇa koḍativāṇa kattarivāṇa aḍekalu-
32. vāṇa haḍavaḷeya haḍiyaṇāya kumbaṇa bi-
33. ṭṭi kaṃmaṇa viṭṭi yivolaḡāgi halavu mahime-
34. gaḷam Vineyāditya-hoysaḷa-dēvar āchamḍdrārka-
35. tāraṃbaram salge || inti dharmadoḷ āvanānum tappida-
36. vaṃ Gaṃgeyalu gaṃgeyaṃ komdu tindam Liṅgaḷi-
37. paṃ geydan isthānave kaṭṭegaḷa sthānam Jāgavalla
38. Mattavura halliya gāvuṇḍa tānittudakke pe

39. nde nittudadakke dēvagriha

40. va nānavaka....holahā . vāgirpa || 4,00,000.

Translation.

Victory to the Jina-śāsana, containing the commandments of the Lord of the three Worlds and bearing the excellent attribute of the auspicious and very profound *syādvāda*.

Be it well. While the obtainer of the five great sounds, mahāmaṇḍalēśvara, lord of the excellent city of Dvārāvati, a sun to the firmament the Yādava race, crest-jewel of righteousness, champion over Malepas, adorned with these and many other titles, the illustrious Trailōkyamalla Vinayāditya Hoysaḍadēvar was governing Gangavāḍi ninety-six thousand and ruling the earth happily :—

On Thursday, the 13th lunar day of the bright half of Vaiśākha in the year Pingala corresponding to the Śaka year 991 :—The Hoysaḍa king having previous to that date had a channel turned and brought to that village, was now pleased to visit the village—

On that occasion the king went to the basadi and seeing the god therein asked “ why have you built the basadi on the hill (outside) instead of building it inside the village ? ” To this Māṇikaseṭṭi replied respectfully “ we beg of your Highness to build a basadi within the village and richly endow it with wealth and privileges. We are poor but there is no limit to your wealth. Your wealth is equal in quantity to the paddy grains grown by the hill chiefs.” The king was pleased with the speech of Māṇikaseṭṭi, smiled and saying “ very well ” had the basadi built inside the village and set up the god inside it and got Māṇikaseṭṭi, Rājagavuṇḍa and Muddagavuṇḍa to endow 200..... of land for the paddy to the basadi. The king also granted for the basadi at Mattāvara the paddy income of the *Siddhāya* of the village Nāḍali (The stanza in ll. 24-27 is very corrupt and its meaning is not clear).

Making these endowments the king Vinayāditya-Hoysaḍa-dēvar got several houses constructed near the basadi and gave the name Rishihalli and granted that village remissions of house-tax, marriage-tax, ūr-uttige (?), *taude*, *surandu*, *kavartte*, *sēse*, *osage* (a tax on auspicious ceremonies, *manakare*, *kūṭa* (a tax on communal meetings like jāti-kūṭa, etc.), *kakandi* (?) *bīravana* (a tax on soldiers), *koḍati-vaṇa* (a tax on wooden hammer or thrashing floor ? , a tax on smiths), *kattari-vaṇa* (scissors-tax : a tax on tailors), *aḍekaluvana* (anvil tax paid by goldsmiths), *haḍavaḷeya*, *hadiyaṛāya*, *kumbara-viṭṭi* (tax on potters), and *kammaraviṭṭi* (tax on blacksmiths).

May this endure as long as moon, sun, and stars last.

He who infringes this grant will be guilty of slaying and eating *Gange* (cows?) and destroying *lingas* in Ganges (on the banks of the Ganges river).

This *sthâna* (office of the trustee of a temple) belongs to the *kaṭṭes* (a family?):—the *gavuṇḍa* of *Jâgavalla* and of *Mattâvura* village.....
... .. for his grants and for the temple 460,000 (The meaning of this stanza is obscure as several letters are lost. The rest of the inscription is hidden by the building).

Note.

This inscription is of importance as it shows what interest both the king and the subjects took in building and endowing temples even in the early years of the Hoysala rule. The king in whose reign this was engraved is the Hoysala king *Vinayâditya*. His capital is not named in this grant. He is merely stated to be ruling *Gangavâḍi* 96,000. Jainism too occupied at the time a much more prominent place in the *Malnâḍ* districts than it does to-day. Regarding the date we find it given as *Ś' 991 Pingala sam. Vaiś. sū 13 Bri.* But *S' 991* is not *Pingala*. The nearest *Pingala* is *Ś' 999*. But in this year *Vaiś. sū. 13* is a Sunday and not Thursday as stated in the grant. If we take the *śâka* year as correct the year becomes *Saumya* and during this year *Vaiś. sū 13* is not Thursday. Even if we take the *Tamil* month *Vaiyâsi* as is sometimes done, *Vaiyâsi sū. 13* (or *Jyêshṭha sū. 13*) is a Wednesday and corresponds to 5th May 1069 A.D. It is well-known that the dates of *Vinayâditya* as found in the inscriptions are often irregular, even when the details of dating are given in words and not figures and the letters are clearly legible. See p. 51 of M.A.R. 1916 on this subject. The prefix *Trailôkyamalla* before *Vinayâditya* refers to his overlord, the *Châlukya* king *Trailôkyamalla Âhavamalla* 1042-1068. The meaning of some of the taxes found in the inscription is obscure (M.A.R. 1916, pp. 51 and 52.)

17

On a bell in the same *Pârśvanâtha-basti*.

Kannada language and characters.

ಅದೇ ದೇವಸ್ಥಾನದಲ್ಲರುವ ಗಂಟೆಯಮೇಲೆ

ಮತ್ತಾವಾರ ಬಸ್ತಪಾಶ್ವನಾಥಸ್ವಾಮಿ ಚೈತ್ಯಾಲಯಕ್ಕೆ ಏವರ ಅಂಬಣನುವ ||

Note.

This records the gift of a bell to the chaityâlaya of *Pârśvanâthasvâmi* in the *basti* of *Mattâvara* by *Aivara Ambana*. The characters are of the last half of the 19th century.

18

At the entrance to village Uppavalli in the same hobli of Chikmagalur.
Kannada language and characters.

ಚಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಕನಕಾ ಹೋಬಳಿ ಉಪ್ಪವಳ್ಳಿ ಗ್ರಾಮದ ಊರಬಾಗಿಲು ಮಾರೀ ಪೀಠದಲ್ಲಿ

1. ವಿನಾಯಕ
2. ಯಕನಪ್ರತಿಷ್ಠೆಯ

3. ಡಿಸಿದ ಸುಧಮಂಗಳ

Note.

This records the setting up of the god Vinâyaka. No name of the person who setup the god nor date is given. The characters seem to be of the 13th century A.D.

19

At the same village Uppavalli, on a slab in the doorway of the
Íśvara temple near the pond

Kannada language and characters.

ಅದೇ ಉಪ್ಪವಳ್ಳಿ ಗ್ರಾಮದ ಹೊಂಡದಮೇಲಿರುವ ಈಶ್ವರ ದೇವಸ್ಥಾನದ ಬಾಗಿಲಿನ ಕಲ್ಲಿನಮೇಲೆ

1. ಶ್ರೀ ಕೇಶವಯೋಗೀ

2. ಶ್ವರ ಸೇವೆ || ಶ್ರೀ ||

ಅದೇ ಸ್ಥಳದಲ್ಲಿ ಇದರ ಕೆಳಗಿನ ಕಲ್ಲಿನಮೇಲೆ

ಶ್ರೀ ಕೇಶವಯೋಗೀಶ್ವರ ಸೇವೆ || ೦

Translation.

The service of Śrī Kēśava-Yôgīśvara : Śrī.

Note.

The doorway of the temple seems to have been set up by an ascetic named Kēśava-Yôgīśvara. Nothing is known about this Kēśava-Yôgīśvara. The characters seem to be of about 1700 A.D.

20

At the same village Uppavalli, on a viragal in front of the Inscription
slab No. 41 of Chikmagalur Taluk.

Kannada language and characters.

ಚಿಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಕನಕಾ ಹೋಬಳಿ ಉಪ್ಪವಳ್ಳಿ ಗ್ರಾಮದಲ್ಲಿ 41ನೆಯ ನಂಬರಿನ

ಶಾಸನದ ಎದುರಿಗೆ ಇರುವ ವಿರಗಲ್ಲು.

1. ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಪ್ರಸಸ್ತಿ ಸಹಿತಂ ಶ್ರೀಮನುಮಹಾಮಂಡಲೇಸ್ವರಂ ತಳಕಾಡು ಕೊಂಗುನಂಗಲ ಉಚ್ಚಂಗಿ ಬನ
2. ಹಾನುಂಗಲು ಸಹಿತ ಸಮಸ್ತ ಮೇದಿನಿಗೊಂಡಗಂಡ ಕಟಕಸೂಡಕಾಟ ಸಮಸ್ತ ಭುವನಾಸ್ರಯ
3.
4.
5. . . ಮಮ
6. ದು ತಿಳಿ ಕಾದಿ . : ಬಿದ್ವು ಸುರಲೋ
7. ಸರಿ ಜಯ . .
8. ತ . .

Note.

This is also a viragal recording the exploits and death of some warrior in the reign of some Hoysala king. The titles, possessor of all good attributes, mahā-maṇḍalēśvara, conqueror of the whole earth including Talakāḍu, Kongu, Nangali-Uchchangi and Banavāsi and refuge of the whole universe are found at the commencement of the grant but the king is not named. The record probably belongs to about 1230 A.D., during the reign of Narasimha II.

21

On a slab standing at the entrance of the same village Uppavalli.

(Chikmagalur Taluk No. 38 Revised)

Kannada language and characters.

ಚಿಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಕನಕಾ ಹೋಬಳಿ ಉಪ್ಪವಳ್ಳಿ ಗ್ರಾಮದ ಊರಬಾಗಲ ಬಳಿ ನಟ್ಟ ಕಲ್ಲಿನಲ್ಲಿ (ಕಡೂರು

ಡಿಸ್ಟ್ರಿಕ್ಟ್ ಚಿಕ್ಕಮಗಳೂರು ನಂ. 38ನೆಯ ಶಾಸನದ ತಿದ್ದುಪಡಿಯಾದ ಪ್ರತಿ.)

- | | |
|----------------------------|-----------------------------------|
| 1. ಸ್ವಾಸ್ತಿ ವಿಕ್ರಾ | 8. ವಳ್ಳಿಯ ಬಾಸಗವುಣ್ಣು ನುಟ್ಟಿ |
| 2. ಲಂ ೧೦೬೦ ಸ್ವಾಸ್ತಿ | 9. ಗವುಣ್ಣುನ ಮಗಂ ಬಟ್ಟಿಯಣ್ಣು ಇಂನ್ದು |
| 3. ಶ್ರೀಮತು ತ್ರಿ [ಧು] | 10. ಯುರದ ಧೂವ.ಗವುಣ್ಣು ಹೊಲದ ಬಿ |
| 4. ವಯನಮಲ | 11. ದೆರೆ ಸಂಮ್ಮದದಿ ಕೊನ್ನಡೆ ಬಾಸ |
| 5. ವಿನೆಯಾದಿತ್ಯಹೊ | 12. ಗವುಣ್ಣು ಬೂವೆಗವುಣ್ಣುನ |
| 6. ಯ್ಸಳದೇವರ ರಾಜಂಪರಿ | 13. ಕೊನ್ನ |
| 7. ಧಾವಿಯೆಂಬ ಸಂವತ್ಸರಂ ಉಪ್ಪು | |

Transliteration.

1. svāsti Vikra [ma] gā-
2. lam 1060 svāsti

3. śrīmatu Tri [bhu]
4. vayanamala
5. Vineyāditya-Ho-
6. ysala-dēvara rājam Pari-
7. dhāvi yemba samvatsaram Urppa-
8. valliya Bāsagavunḍana Biṭṭi-
9. gavunḍana magam Biṭṭiyanna Imnda-
10. yurada Bhūva-gavunḍa holada-bi-
11. dera samimadadi kondade Bāsa-
12. gavunḍa Būvegavunḍana
13. konda

Translation.

Be it well. In the Vikrama year 1060:—Be it well. During the reign of the illustrious Tri[bhu]vanamalla Vinayāditya Hoysala-dēva, in the year named Parīdhāvi on Būvagavunḍa of Indayura killing in connection with the bamboo plants of a field (holada-bidera-samimadadi), Biṭṭiyanna, son of Biṭṭigavunḍa, (who was the son?) of Bāsagaunḍa of Uppavalli, Bāsagavunḍa slew Būvegavunḍa.

Note.

This (Chikmagalur 38 revised) is an instance of the usual blood feuds that took place in connection with the land disputes. The record belongs to the reign of the Hoysala king Vinayāditya. Except the surname Tribhuvanamalla, no other titles are applied to the king nor is his capital named. The title Tribhuvanamalla indicates that Vinayāditya was a subordinate of the Chālukya king who possessed that title. This title was applied to the Chālukya kings Vikramāditya V, 1009-1018 and Vikramāditya VI (1076-1126). Now at the beginning of this record the date is given as the Vikrama year 1060. Evidently this does not apply to Chālukya Vikrama era as it began in 1076 A. D. Taking the Samvat Vikrama era of the North, the date would correspond to 1004. This year is however Krōdhin and not Parīdhāvi as stated in the record. The nearest year Parīdhāvi is 1012 A.D. This year falls in the reign of Tribhuvanamalla Vikramāditya V. But if we take this early date Vinayāditya's reign would extend for nearly a century up till 1100 A.D. when Ballāla I became king. *Rao Bahadur* R. Narasimhachar has discussed this question of the dates in full in M.A.R. 1916, p. 51 and postulates that there were two Vinayādityas with a Kāma-Poysala intervening between them, that Vinayāditya I ruled till 1022, Kāma-Poysala till 1047 and Vinayāditya II till 1100. It is a matter of common knowledge that the dates found in the inscriptions of Vinayāditya and his son Eṇṇyanga are extremely irregular. But the question of the existence of two Vinayādityas has yet to be accepted by scholars.

Further Vikramakāla is used in several inscriptions of Vinayāditya to denote the number of years elapsed in the Chālukya Vikrama era. Cp. E. C. VI Kadur 142 of the 19th year of Vikrama-kāla, viz., 1095 A. D. The figure 1060 might stand for 16, the zeros having no value. Thus E. C. III T.-Narasipur 72 is dated Ś 102022 which really means Ś 1222. Hence the present record might belong to the 16th year of Chālukya Vikrama era viz., 1091-1092 A. D. But this year would correspond to the cyclic year Prajōtpatti or Āngirasa and would not coincide with Parīdhāvi mentioned in the record. The date is thus irregular.

We may also note here that the name of the village Uppavalli is met with at early as 899 (?) in Chikmagalur 3: E. C. VI.

22

At the same village Uppavalli, on the 1st vīragal in the wet land of Karim Sab to the north of the village.

Kannada language and characters.

ಚಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಕನಕಾ ಹೋಬಳಿ ಉಪ್ಪವಳ್ಳಿಯ ಗ್ರಾಮಕ್ಕೆ ಉತ್ತರ ಕರೀಂ ಸಾಬಿ ಗದ್ದೆಯಲ್ಲಿ ೧ನೆಯ
ವೀರಗಲ್ಲು.

1. ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಭುವನಾಶ್ರಯಂ ಶ್ರೀ ಪ್ರಿಥ್ವೀವಲ್ಲಭ ಮಹಾರಾಜಾಧಿರಾಜಂ
2. ಪರಮೇಶ್ವರಂ ದ್ವಾರಾವತಿ ಪುರವರಾಧೀಶ್ವರಂ ಯಾದವ ಕುಲಾಂಬರ
3. ದ್ಯುಮಣಿ ಸಮಕು ಚೂಡಾಮಣಿ ನಿಶಂಕ ಪ್ರತಾಪ ಚಕ್ರವರ್ತಿ
4. ರ ಸಿಂಹದೇವರು ಮಗರ ನಿಮ್ಮೂರೋಮ್ಮೂರದನಂ ಮಾಡಿ ಚೋಳರಾಜ್ಯ ಪ್ರತಿಷ್ಠಿತಂ ಮಾಡಿ
5. ವಿರೋಧಿ ಸಾವತ್ಸರದ ಚೈತ್ರ ಸು ಸಪುತಮಿವಡವಾರದಂದು ಸ್ವಸ್ತಿಶ್ರೀ ಹೆಗ್ಗರ
6. ವಾದೆಯ ಮಾವ ತನಂ ವೀರ ಬುಜಬಳ ಬಾಹು ದಂಡದಿಂ
7. ರಿಯ ಬೊಮ್ಮ ಗವುನಮಗ ಬೈಚಪುಡನ ಹಗೆಗೆ ಕಪುತಯ ಹದಮಾದೆಗವು
8. ಡಗಿನಮಲಗವುಡನ ಕೊಂದು ಪರೋಕ್ಷ ವಿನಯಮಂ ಮಾಡಿ
(ಕಲ್ಲಿನ ಬಲಗಡೆ)
9. . . . ಚದೆಯ ಹರವಳ ಬಲ . . ಸಂಣಗುಡಿಕೆಯ ಕೊಂಡು
10. . . ನಿಲಸಿದ ವೀರಗಲು ಇದಕೆ ಆರಾನು ಅಳಿಸಿದರೆ . . .
11. ವಗೆ . . ಯ ಹೆಣ ಗಂಡಿನ ಮಕಳ ರಕಸತಿ ಶ್ರೀ ಯಕಲತಡ
12. ವರು ಕವಿರೆಯ ಕೊಂದ ಪಾಪ ಆತನು ಪೊರೆವತು
13. . . ಕಳಿ . . . ದ
14. ಉದು

Transliteration.

1. svasti samasta-bhuvanāśrayam śrī-prithvīvalabha mahārājādhirājam
2. paramēśvaram Dvārāvati-puravarādhisvaram Yādava-kulāmbara-
3. dyumani samaku-chūdāmani nīṣamka-pratāpa-chakravarti.
4. rasimhadēvaru Magara-nirmuḷormmudanam mādi Chōḷa-rājya-pratisṭhī-
tam mādi

5. Virôdhi-sauvatsarada Chaitra su saputami Vadaṇaradamdu svasti śrī
Heggara-
6. mādeya-māva tamna virabujabala bāhudamḍadim la
7. ḍiya Bommagavu [ḍa] na maga Baicha [ga] vuḍana hagege Kavuteya
Hada Mādegavu-
8. ḍa Gina Malagavuḍana komdu parôkshavineyamanḥ māḍi
9. . . . chadeyahaṇavalabala-samṇagaḍikeya komdu
10. . . nilisida viragalu idake ārānu alisidare . . .
11. vage . . ya heṇṇa-gamḍina makala rakasati śrī yi-kala taḍa-
12. varu kavileya komda pāpa ātana poleva tu
13. . . . kaḷe da
14. üdu

Translation.

Be it well. The illustrious refuge of the whole universe, favourite of fortune and earth, king of kings, the great lord of the excellent city of Dvârâvati, a sun in the sky the Yādava family, crest-jewel of righteousness, niśśanka-prātapa-chakravartī Narasimhadēvar:—having uprooted the Magara (king) and established the Chōḷa kingdom (was ruling the earth). On the 7th lunar day of the bright half of Chaitra being Voddavāra, in the year Virōdhi—be it well.

In order to avenge the death of (or for the enmity of) Baichagaṇḍa, son of Bommagaṇḍa, Heggara Māḍeya Māva killed by his own victorious arm Gina Malagaṇḍa, son of Hada Māḍegaṇḍa (?) of Kante (?) and set up this *vīra*gaṇḍa in memory of the dead man, after seizing the petty *gaṇḍike* (office of gaṇḍa).

If any one destroys this stone, it will prove a *rakasati* or demoness to the children, male or female of such person. Good fortune.

Those who injure this stone will incur the sin of killing tawny cows . . .

Note.

This viragal was set up in the reign of the Hoysala king Narasimha. The date is not expressed in terms of the Śaka era but is merely given as Virôdhi Chai. śu 7 Vaddavâra. But the statement that the king uprooted the Magara king and set up the Chôla king indicates either Narasimha II or Narasimha III. The year Virôdhi fell in the reigns of both the kings, *viz.*, Ś 1151 and Ś 1211. Taking Ś 1151, the date corresponds to March 3, 1229, a Saturday (Vaddavâra). Taking Ś 1211, the date corresponds to March 29, 1289, a Tuesday. The former date, *viz.*, Ś 1151 Virôdhi Chai. śu 7 equivalent to March 3, 1229 seems to be the date intended and falls within the reign of Narasimha II. Hence Narasimha of the record apparently refers to Narasimha II. There are several lacunæ and errors in the inscription. The imprecation is rather peculiar. (See M.A.R. 1916, P. 54.)

Kaute of this record is evidently the same village as Kavutalu in Lakya Hobli, Chikmagalur Taluk.

23

At the same village Uppavalli, on a 2nd vîragal near the previous vîragal.

Kannada language and characters

ಚಿಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಕನಕಾ ಹೋಬಳಿ ಅದೇ ಉಪ್ಪವಳ್ಳಿಯ ವೀರಗಲ್ಲಿನ ಸಮೀಪದಲ್ಲಿರುವ ೨ನೆಯ ವೀರಗಲ್ಲು.

1. ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಭುವನಾಸ್ತ್ರಯಂ ಪ್ರಿಥ್ವೀವಲ್ಲಭಂ ಮಹಾರಾಜಾಧಿರಾಜಂ ಪರಮೇ
2. ಸ್ವರಂ ದ್ವಾರಾವತೀ ಪುರವರಾಧೀಸ್ವರಂ ಯಾದವ ಕುಳಾಂಬರ ದ್ವಿಮಣಿ ಸಂಮ್ಯ
3. ಕ್ತ ಚೂಡಾಮಣಿ ಮಲೆರಾಜ ರಾಜ ಮಲಪರೊಳು ಗಂಡ ಗಂಡ ಭೇರುಂಡ ಕದನ ಪ್ರಚಂಡನ
4. ಸಹಾಯ ಸೂರ ಸುಪಾರಸಿದ್ಧಿಗಿರಿದುರ್ಗಮಲ್ಲ ಏಕಾಂಗವೀರ ಪ್ರಜೆಮೆಚ್ಚಗಂಡ ವಾಸಂತಿಕಾದೇವೀ
5. ಲಬ್ಧ ವರಪ್ರಸಾದಕಂ ಶ್ರೀಮತು ಪ್ರತಾಪ ಚಕ್ರವರ್ತಿ ಹೋಸಣ ವೀರಬಲ್ಲಾಳು ದೇವರು ಸುಕ ಸಂಕಥಾವಿ
6. ನೋದದಿಂ ದೋರ ಸಮುದ್ರದಲು ಪ್ರಿಥ್ವೀ ರಾಜ್ಯಂಗೆಯುತ್ತಿರಲು ಪ್ರಮಾದಿ ಸಂವತ್ಸರದ ಮೈಶಾಲು ಬಹು
7. ೪ ೫ ಸೋಮವಾರದಂದು ಉಪ್ಪವಳ್ಳಿಯ ಜಕಗೌಡನಮಗ ಮಾಚಗೌಡ ಮಾಚಗೌಡನಮಗ ಜಕಗೌಡ
8. ತನುರ ತುಲು ಹರಿವಲ್ಲ ಅವತೆಯ ಬಾಸಿ ವೆಗಡೆಯೊಡನೆ ಕಾದಿ ಇದಿರಾಂತ [ರ] ಕೊಂದು ತುಲುಮಮಗುಚಿ ಸು
9. ರ ಲೋಕಪ್ರಾಪ್ತನಾದ ಈ ನಾಸನವಂ ಬರದಾತ ಯಿಂದಪೂರ. ಸೇನದೋವ ಮಾಯಂಣ ಯಿರುವ ಮಾಡಿದ ರು ಪರಿದೋಗೋಜ.

Transliteration.

1. svasti samasta-bhuvanâsrayaṃ prithvīvallabhaṃ mahārājādhirājaṃ paramê-
2. svaram Dvârâvatīpuravarâdhīsvaraṃ Yādava-kulāṃbara-dvimaṇi samnya-
3. kta-çhûḍāmaṇi malerājārāja malaparolu-gaṇḍa gaṇḍa-bhêruṇḍa kadana-
4. sahaḡyasûra sanivâra-siddhi giridurggamalla êkâṃgavîra prajemechehegaṇḍa
5. Vâsantikâdêvi-
6. labdha-vara-prasâdhakaṃ śrīmatu pratâpa-chakravartti Hôsana Vîra
7. Ballâlu-dêvaru suka-saṃkathâvi-
8. nôdadiṃ Dôrasamudradalu prithvîrâjyaṃ geyuttiralu Pramâdi-samvatsarada
9. Vaiśâkha bahu-
1. 5 Sôma-vâradamdu Uppavalliya Jakagaṇḍana maga Mâchagaṇḍa Mâcha-
2. gaṇḍana maga Jakagaṇḍa
3. tamn-ura turu-harivalli Avateya Bâsivegaḍeyodane kâdi idirâṃta [ra]
4. komdu turuva maguchi-su-
5. ralôkaprâptanâda i-sâsanavam baradâta Yimḍavûra. sênaḍôva Mâyama
6. yi-rûva mādida ruvari Bôgôja

Translation.

Be it well. While the refuge of the whole universe, lord of the earth, king of kings, the supreme lord, master of the excellent city of Dvârâvati, a sun in the

firmament the Yādava race, crest-jewel of rectitudo, lord over Male chiefs, vanquisher of Malepas, gaṇḍabhêruṇḍa, terrible in battle, unassisted warrior, Śanivârasiddhi, giridurgamalla, sole hero, a lord loved by the subjects, obtainer of boons from the goddess Vāsantika, the illustrious pratâpa-chakravarti Hôsaṇa Vira Ballâludêvar was ruling the earth in peace and wisdom at Dôrasamudra.

On Monday the fifth lunar day of the dark half of Vaiśâkha in the year Pramâdi, during a cattle raid in his village, Jakagaṇḍa, son of Mâchagaṇḍa who was the son of Jakagaṇḍa of Uppavallî fought with Bâsivegaḍe of Avate, killed the opponents, rescued the cattle and attained Heaven.

The inscription was written by Mayanna, village accountant (sênabôva) of Indavura, and the engraving made by the sculptor Bôgôja.

Note.

This vîragai is of the reign of the Hoysala king Ballâla. It is difficult to determine whether Ballâla II or Ballâla III was the king referred to in the inscription since the number of years expired in the Śaka era is not given. The year Pramâdi fell both in the reign of Ballâla II and that of Ballâla III, viz., in Śaka years 1115 and 1235.

Taking S' 1115 the weekday corresponding is Friday. But taking S' 1235 the week day falls on Monday (16th April 1313) as stated in the grant. In the absence of other factors to the contrary, it is preferable to take the date when the details of dating fully correspond with those given. Hence, the date of the present record is probably Monday, 16th April 1313 A.D. when Ballâla III was king in Dôrasamudra. (See however M.A.R. 1916, P. 54.) We may also note that this inscription is very similar to E. C. VI, Chikmagalur 39 of the same village Uppavallî and of the same date. There too the number of years expired in the śaka era is not given. The village Indavura is the same as Indâvâra situated near by.

24

At the same village Uppavallî, on a 3rd vîragai.

Kannada language and characters.

ಅದೇ ಉಪ್ಪವಳ್ಳಿ ಗ್ರಾಮದ ೩ನೆಯ ವೀರಗಲ್ಲು.

1. ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಭುವನಾಸ್ತ್ರಯಂ ಶ್ರೀ ಪ್ರಿಥ್ವೀವಲ್ಲಭಂ ಮಹಾರಾಜಾಧಿರಾಜಂ ಪರಮೇಸ್ವರಂ ದ್ವಾರಾವತೀ ಪುರವರಾ
2. . . . ಯಾದವ ಕುಳಾಂಬರ ದ್ವಿಮಣಿ ಸಂಮೃಕ್ತ ಚೂಡಾಮಣಿ ಮರೇರಾಜರಾಜ ಮಲಪರೋಳು ಗಂಡ
[ಗಂಡ] ಬೇರುಂಡ ಕದನ ಪ್ರಚಂಡ
3. . . ಯ . . ರ ಮೂಲ
4. ದೋರ ಸಮುದ್ರದ , . .

5. ವೈಯ ಸಂವತ್ಸರದ ಶ್ರಾವಣ ದಂದ
6. ಹಳೆಯ . . ಪೂರ್ವ . ದಿಯಾ ರೆ
7. ಯ ಗವುಡನ ಮಗ ದ
8. ಸುರರೋಕ ಪ್ರಾಪ್ತನಾದ ಯಕಲ್ಲ ನಿಲಿಸಿದಾತ ಆ ಬಂಮ್ಮಗೌಡನ ಮಗ ಹುಲಯಮಗೆ
9. ವೀರಗಲ ಪ್ರಸನ್ನಿಯ ಒರದಾತ ವಾಸುದೇವ ಭಟ್ಟರ ಮಗ ಚಂದಂಜನು ರೂ . .
10. ಬೈಚೋಜನಮಗ ಏದೋಜನ ಮಗ ಮಣಿಯಾನೆಯ ಸಿಕ್ಕ ಚಕ್ಕರೂಪಾರಿ ಚಕ್ಕ ಬೈ
11. ಚೋಜನು ಮಂಗಳ ಮಹಾ ಶ್ರೀ ಶ್ರೀ || ಮಂಗಳ ಮಹ ಶ್ರೀ ಶ್ರೀ ಮಂಗಳ ಮಹ ಶ್ರೀ ಶ್ರೀ

Translation.

Be it well. When the refuge of the whole universe, favourite of good fortune and earth, king of kings, supreme lord, lord of the excellent city of Dvārāvati, a sun to the sky the Yādava race, crest-jewel of rectitude, king of the hill-chiefs, champion over the Malepas, *gaṇḍabhêruṇḍa*, terrible in battlewas ruling at Dôrasamudra:—In the month of Śrāvaṇa of the year Vyaya..... son of.....gauda of.....halli..... ..attained heaven This stone was set up by Bammagauda's son Huliyaṇa.... .The writer of the vīragal inscription was Chandanna, son of Vāsudêva-bhaṭṭa. The engraver was the junior sculptor Chikka-Baichôja, disciple of Mariyâne, son of Ebôja, who was the son of Baichôja.

Good Fortune. Well-being.... ..

Note.

This inscription is full of lacunæ. It is of the year Vyaya and the month Śrāvaṇa and belongs to the reign of some Hoysala king. No details are found to determine who this king was. It may probably belong to Narasimha II and the year Vyaya may correspond to 1226 A.D. (See M.A.R. 1916, P. 54.)

25

On the Bababudan hills in the same hobli of Chikmagalur, on a pillar in front of the entrance of the Dâdâ Hayât shrine

Persian characters and language.

ಚಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಬಾಬಾಬುಡನಗಿರಿ ಮೇಲೆ ದಾದಾ ಹಯಾತ್ತರಗುಡಿ ಬಾಗಿಲ ಎದಿರುಕಂಬದಲ್ಲ
ಪಾರ್ಶ್ವಲಕ್ಷರ ಮತ್ತು ಭಾಷೆ.

Persian and Arabic characters.

Transliteration.

Bismi ,llāhī ,l-raḥmāni ,l-raḥīm.

allāh : Muḥammad : ‘alī : Faṭimāh : Hasan : Husain.

Nazm-i-tārikh-i-bina-i-Kohchāh-i-Hazrat Hayāt Mīr Qalandar quddisa sirrahu.

- 1 { Man ‘araf nafsahu hadīth-i-Paighambar ast (?)
 { Wa inni anta ana ‘arshiyum (?) qaul-i-Dawar ast.
 - 2 { anchast asl-i-kashf-o-karamat ufitalh (?)
 { Dar kohchāh-i-Hāyat amīr-i-Qalandar ast.
 - 3 { sal ... yash bigir ze “jāgīr sālikān”
 { Haqdar (?) Faiz-i-sahib bah....digar ast.
- sann 396 H.

Translation.

In the name of God, the Merciful, the Compassionate, Allāh : Muḥammad : ‘alī : Faṭimāh : Hasan : Husain.

Verse, recording the date of the hillock (probably the cave) of Hazrat Mīr Qalandar ; may God hallow his grave !

- 1 { ‘Whoever recognises his own self, etc. *¹ is a saying of the Prophet :
 { “*Thou and I live together in Heaven*” are the words of our Lord.
- 2 { That, which is the essence of revelation, miracle, the opening of Heart,
 { is on the hillock of Hayāt Mīr Qalandar.
- 3 { Take the year of its (from the phrase)—“ The abode of God-
 { seeking persons ” “*Privileged to enjoy Divine Grace*” (?) is another
 { (chronogram).

396 A. H. = 1005 A. D.*²

N.B.—The underlined words are doubtful.

*¹ The full saying of the prophet is : ‘Whoever recognises his own self, recognises God.’

*² The style of the script shows that the inscription is not contemporary with the date mentioned in it. It seems to have been set up by a descendant of the Shaikh several centuries after his demise. The translation and notes of Nos 25-27 are by Mr. G. M. Yazdani, Epigraphist, Hyderabad.

26

On the same Baba Budan Hills, on a wall near the Masjid.

Persain characters and language.

ಅದೇ ಬಾಬಾಬುಡ್ ಬೆಟ್ಟದಮೇಲೆ ಮಶೀತಿ ಪಕ್ಕದ ಗೋಡೆಯಮೇಲೆ.

ಪಾರ್ಸಿ ಅಕ್ಷರ ಮತ್ತು ಭಾಷೆ.

Persian characters.

Transcript in Roman.

Tārīkh-i-wafāt enhārdahum mäh-i-Jumād-al-ākhir

Hazrat Sayyid Mīrān Shāh

Qādirī bin Hazrat sayyid Jamāl

shāh Qādirī sajjadah-i-dargāh-i-Hazrat

Mīr Hayāt Qalandar Quddisa sirahu

sann-i-hijrī 1246.

Translation.

Date of death : 14th of the month of Jumād-al-ākhir

Hazrat Sayyid Mīrān Shāh Qādirī, son of Hazrat Sayyid Jamāl Shāh Qādirī, *Sajjadah* (recognised successor) of the shrine of Hazrat Mīr Hayāt Qalandar ! may his grave be hallowed ! 1246 A. H. = 1830 A. D.

27

On the Baba Budan Hills, at the entrance to Bhaṇḍārkhânâ

Persian characters and language.

ಅದೇ ಬೆಟ್ಟದ ಮೇಲೆ ಭಂಡಾರಖಾನಾ ಬಾಗಿಲಲ್ಲಿ.

Transliteration.

Bismi ,llāhi ,l-raḥmāni ,l-raḥīm.

- 1 { Chunke sajjādah nishin-i koh-i-khass-i-Hazrat Budhan
- 1 { Yā'nī Hazrat shāh sayyid Ghauth shaikh-i-rahummā
- 2 { Marabī' (? Marba'i) ba vaz ' khush bālāi koh rashk-i-Tur
- 2 { as pāi ārām-i-' alam sakht nōk rāḥat sara

- 3 { Kardāh haqq jāe Qalandar ashraf as roz-i azal
 { zānki paidā shud ziyāratjāh khāss-o-‘āmm ra.
 4 { Dīd nāgāh jāe aqdas bahr-i-fikr-i-sal-i-u
 { Hukm kardāh Nusrat ustād-i-man faiz intima.
 5 { Bahr-i-‘izzat hast imāyash cho kardam fikr-i-sāl
 { as falak āmad sarusham “Khanāh-i-ni ‘ mat bīnā.”
 1269 A. H.

Translation.

In the name of God, the Merciful, the Compassionate.

(1) when the Sajjādāh Nashīn (Spiritual Descendant) of the holy mountain of Hazrat Budhan, *i.e.*, Hazrat Shāh Sayyid Ghauth, the guiding Shaikh.

(2) built a beautiful spring-house on the mountain, the envy of Tur, for the comfort of people. The house is, indeed, a most comfortable place of rest.

(3) God has blessed the abode of the Qalandar with distinction from Eternity; hence it has been a place of pilgrimage for the high and low.

(4) Lo ! I saw the holy place, and my beautiful teacher Nusrat ordered me to compose a chronogram relative to it.

(5) The hint of my teacher is for my honour :

when I meditated about the chronogram, this voice came from heaven
 “ The house based on beneficence.”

1269 A. H. = 1852 A. D.

28

On a silver stick in the Dattâtrêya Maṭha on the same Baba Budan Hills.

Kannada Language and characters.

ಅದೇ ಬೆಟ್ಟದ ಮೇಲೆ ದತ್ತಾತ್ರೇಯ ಮಠದಲ್ಲಿ ಬೆಳ್ಳಿಯ ದೊಣ್ಣೆಯ ಮೇಲೆ

1. ಶ್ರೀ ಕೃಷ್ಣಾ

|

2. ಶ್ರೀ ದತ್ತಾತ್ರೇಯ ಪೀಠಕ್ಕೆ

Translation.

1. Śrī Kṛishṇa.

|

2. To Śrī Dattâtrêya-pīṭha.

Note.

This records the presentation of a silver stick by Kṛishṇarāja Vadeyar III (Śrī Kṛishṇa being his usual signature at the end of sannads, etc.) to what is known as Dattâtrêya-pīṭha or the seat of Dattâtrêya in a small cave in the Baba

Budan mountain. This cave is sacred to both the Hindus and Mahaminadans. Dattatrêya, as is well known was the son of the sage Atri by his virtuous wife Anasûya and is the embodiment of the Hindu trinity, the gods Brahma, Vishnu and Siva. [See M. A. R. 1916, P. 82 for this and the previous three records.]

29

On the 1st viragel near the temple in the village Kelagûru in the Hobli of Âldûr.

Kannada Language and characters.

Size 5' x 2'3"

ಚಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಆಲ್ಲೂರು ಹೋಬಳಿ ಕೆಳಗೂರು ಸುಗ್ಗಿ ಮಂದೆ ದೇವಸ್ಥಾನದ ಸುತ್ತಲೂ ನಟ್ಟಿ
ರುವ ವೀರಗಲ್ಲುಗಳಲ್ಲಿ 1ನೆಯದು

ಪ್ರಮಾಣ 5' x 2'3"

1. ಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ನಹಾಮಂಡಳೇಶ್ವರಂ ದ್ವಾರಾವತಿ ಪುರವರಾಧೀಶ್ವರ ಶ್ರೀಧುವನ ಮಲ್ಲ ತಳಕಾಡು ಹಾನುಗಲ್ಲು ಕೊಂಗು
2. ನಂಗಲ ಉಚ್ಚಂಗಿ ಬನವಾಸೆ ನೊಳಂಬವಾಡಿಗೊಂಡ ಗಂಡ ವೀರ ಗಂಗ ಹೊಯ್ಯಳ ದೇವರು
3. ಪ್ರತಾಪ ನಾರಸಿಂಹದೇವರು
4. ದೋರ ನಮುದ್ರದಲು ಪ್ರೀತ್ವೀರಾಜ್ಯಂಗೈಯ್ಯುತಿರಲು
5. ಶ್ರೀ ಕಲನಾಡ ಸೋಮಯ ತಳಗೆ ನಾಡಿಂಗೇ ಬರಲೊಡ
6. ವಂದ ಗಾಡರ ಮಗ ಬಿದಿಲೂರ ಬಿಟ್ಟಗಾಡ ನಾಡಿಗುಂಕೆಯ್ವೆ
7. ಜಿಗೊಡಲು ವಿರೋಧಿ ನಂವತ್ತರದ ಚೈತ್ರ ಬಹುಳ
8. ಪಂಡಮಿ ಸುಕ್ರವಾರದಂದು ಬಿಟ್ಟಗಾಡ ಸುರ
9. ರೋಕ ಪ್ರಾಪ್ತನಾದ|| ಅನ್ನದು ಕೇಳ್ವ ನಾರಸಿಂಹದೇವ ಸೋಮಯ್ಯ ಮುಂತಾಗಿ
10. ಹಣವಿನ ಕೆಯ್ಯ ಕಾರುಣ್ಯಗೆಯ್ದರು ಅದನಳದವ ಗಂಗಯ
11. ತಡಿಯ ಕವಿರೆಯ
12. ಕೊಂ . . . ಲಮಕ್ಕೆ
13. . . . ಹತಿಯ
14. ನಱುದರು
15. . . ಮಚಮಯ್ಯ

Transliteration.

1. svasti śrīman mahānamdaḷēśvaram Dvārāvatīpuravarādhīśvara tribhuvanamalla Talakāḍu-Hānugallu-Kongu-
2. Nangali Uchchamgi Banavāse Nōḷambavādi-gonḍa gaṇḍa Viraganga Hoysaḷadēvaru
3. Pratāpa Nārasimha-dēvaru
4. Dōrasamudradalu pritivīrājyaṁ geyvu-tiralu
5. Śrīkalanāḍa Sōmeya Taligenāḍimge baralōḍa-
6. vanda gaṇḍara maga Bidilūra Bitta-gaṇḍa nāḍirdu keyse-

7. re-goḍalu Virôdhi-samvatsarada Chaitra bahula
8. panchami Sukravâradandu Biṭṭagaṇḍa sura-
9. loka-prâptanâda || antadu kêḷdu Nârasimhadêva Sômeyya muntâgi
10. haṇavina keyya kârunya-geydaru adan alidava Gangeya
11. taḍiya kavileya
12. kom . . lamakke
13. hatiya
14. niṇḍaru
15. . . Machimayya

Translation.

Be it well. While the illustrious mahâmaṇḍalêśvaram, lord of the excellent city of Dvârâvati, Tribhuvanamalla, the hero who captured Talakâḍu, Hânugallu, Kongu, Nangali, Uchchangi, Banavase, and Nolaṁbavâḍi, Vîraganga Hoysala-dêva-pratâpa-Narasimhadêvar was ruling the earth at Dôrasamudra, on Sômeya of Śrîkalanâḍu coming to Taḷige-nâḍu, certain gaṇḍas followed him and a son of one of these gaṇḍas, Biṭṭigaṇḍa of Bidilûr, having been handed over as a prisoner by the nâḍu, attained the world of gods, on Friday the 5th lunar day of the dark fortnight of Chaitra in the year Virôdhi. Hearing of it, Narasimhadêva, Sômeya and others were pleased to grant a land of the value of one haṇa. May he who destroys this grant incur the sin of slaying tawny cows on the banks of the Ganges

Machimayya.

Note.

This is a vîragal of the reign of Narasimha, one of the Hoysala kings. The date is not expressed in terms of Śaka era. There are three kings of the name of Narasimha among the Hoysala kings. The cyclic year Virôdhi in the vîragal occurs in the reigns of all of these, *viz.*, S' 1091 during the time of Narasimha I, S' 1151 in the time of Narasimha II, S' 1211 in the time of Narasimha III. The absence of imperial titles and also of Śanivârasiddhi or Chôla-râjya-pratishṭhâchârya indicates that Narasimha I was the king referred to. Taking this reign, (S' 1091) Virôdhi Chai. ba. 5 corresponds to April 18, 1169 A.D., taking the solar month Chaitra. Hence we may take this as the date of the grant.

Taḷigenâḍu is referred to in inscriptions of the village Jôladabaḷu in the same neighbourhood and in those of Kelagûr (see Chikmagalur 55 of S' 1117), also of Haṇcharavalli (see *ibid* 67 of S' 1204), also of Baigûr (see *ibid* 84 of Ballâla) and also of Kûdavaḷli (*ibid* 87 of about 1180 A.D.), etc. The district of Taḷigenâḍu thus seems to have been situated to the west of Chikmagalur, around Kûdavaḷli.

Nextly who is this Sômeya or Sômeyya of Śrīkalanâḍ who is spoken of as having made a grant conjointly with the king? Sômeyanâyaka, minister of Narasimha III and Ballāla III, is spoken of as the Governor of Sigalanâḍ in an inscription of Kāṅkānhalli Taluk (E. C. IX, Kankanhalli 104). He may have been the same as the Sômeya of the present record and Sigalanâḍ may be the same as Śrīkalanâḍ in line 5. If so the inscription might belong to the reign of Narasimha III and Virōdhi sam. Chai. ba. 5 would correspond to April 12, 1289. This, however, is a Tuesday and not Friday as stated in the inscription. It is therefore more likely that Sômeya of this record is different from his namesake referred to in Kāṅkānhalli 104. He was probably the ancestor of the later Sômeya. The date of the present record is probably April 18, 1169 as stated above. (See M. A. R. 1916, P. 53.)

30

At the same village Kelagûr in the Hobali of Āldûr, on a 2nd viragal near the same temple.

Kannada language and characters.

ಅದೇ ಸ್ಥಳದಲ್ಲಿ ೨ನೆಯ ವೀರಗಲ್ಲು.

1. ಸ್ವಸ್ತಿಶ್ರೀಮನ್ಮಹಮಂಜುಳೇಸ್ವರಂ ತ್ರಿಭುವನಮಲ್ಲ ತಳಕಾಡುಗೊಂಡ ಗಂಡ ಭುಜಬಳ ವೀರಗಂಗ ಬಿಟ್ಟಿಗ ಹೊಸ್ಸಳ ದೇವರು ಯಾದವಪುರದಲು ಸುಕತಾವಿನೋ[ದ]ದಿಂರಾ
೨. ಜ್ಯಂಗಯುತ್ತಮಿರಲು ಬಿಟ್ಟಿಗ ಹೊಸ್ಸಳ ದೇವರು ಮಸಣಯನಪುಲೆತ್ತಲು ಬಿದಿರೂರ ಮುಳುವನಹಿಸ ಹಾನುಂಗಲ ಕೋಟೆಯಲು ಅನೆಯ ಕುದುರೆಯ ದಳ
3. ಹೊಸ್ಸಳದೇವರು ಬೆನಸಲು ಕಾದಿಸುರಲೋಕಪ್ರಾ
4. ಪ್ರನಾದ ಹಿನ್ನಾಡ್ವನಕವರಂ ರೇನಾಗಿನಡಹುವರು
5. ಕಲಮಾಡಿ ನಿಲಿಸಿದನಾತನ ತಮ್ಮ ನತ್ಯಣಸೋವಣನುಂ

Transliteration.

1. svasti śrīman mahamaṇḍalēśvaraṃ Tribhuvanamalla Talakāḍu-gōṇḍa gaṇḍa bhuja-baḷa Vīraganga Biṭṭiga Hossalā dēvaru Yādavapuradalū su-katā-vinô-[da] diṃ rā-
2. jyaṃ-geyuttam iralu Biṭṭiga Hossalādēvaru Masanayana mēlettalu Bīdirūra Muṇuvanahisa Hānūṅgala-kōṭēyalu āneya kudureya daḷa
3. Hossadēvaru besasalu kâdi sura-lōka-prâ-
4. ptaṇāda hīrd ād antahavara (u ?) m lēsāgi naḍahuvaru
5. kala māḍi nilisidan âtana tamma Satyaṇa Sôvaṇanum.

Translation.

Be it well. While the illustrious mahāmaṇḍalēśvara, 'Tribhuvanamalla, the heroic capturer of Talakāḍu, bhujabala-Vīraganga-Biṭṭiga-Hossalādēvar was ruling

in peace and wisdom in Yādava-pura :—On his marching against Masanaya, Muruvanahisa of Bidirûr, fought by the order of Hossaladêvar against the troops of elephants and horses in the fort of Hânungal and attained the world of gods.

People who come hereafter also will properly look after (this viragal).

His younger brother Satyaṇa and Sôvaṇa engraved and set up this stone.

Note.

This records the death of a warrior in a battle waged by the Hoysala king Vishṇuvardhana (called here Biṭṭiga) against Masana in Hânungal fort (now called Hânagal, situated in the Dharwar District). No date is given. Vishṇuvardhana gained successes over the Kadamba general Masana near Bankâpur just at the time of the birth of his son Nârasimha whom he named Vijaya Narasimha on account of his victory gained. (See E. C. V. Belur 124 of S' 1055. For Masana see M. A. R. 1931, P. 100.) Vishṇuvardhana is also said to have encamped at Yādavapura in an inscription on the Châmundi Hill near Mysore in S' 1050 (1128 A. D.) (Mysore 16, E. C. III and also Seringapatam 43 and 64 *ibid*). Yādavapura is Tonṇûr near French-Rocks in Seringapatam Taluk (See M. A. R. 1908, P. 9). It is usually called Yādava-Nârâyaṇa-chaturvêdinangala in inscriptions E. C. III. Seringapatam 60, etc.

Biṭṭa, Biṭṭi or Biṭṭiga is the altered form in Kannada (Tadbhava) of the Sanskrit name Vishṇu. Thus Vishṇu-sâmantā, a general under Vishṇu-varḍhana is also called Biṭṭideva [E. C. IV Nâgamangala 28]. The story that Vishṇuvardhana was at first called Biṭṭidêva when he was a Jaina and that he later changed his name to Vishṇu or Vishṇuvardhana when he became a Vaishṇava is not borne out from inscriptions.

No date is given in this inscription. From the reference to the fight against Masana, the record may probably be dated about 1125 A. D.

Bidirûr probably is the same as the town Bidanûr later called Nagar in Shimoga District. It is also called Vêṇupura (the town of bamboo called bidir in Kannada) in several records.

31

On a 3rd viragal at the same place in the same village Kelagûr
Kannada language and characters.

ಅದೇ ಕೆಳಗೂರು ನುಗ್ಗಿಮಂದ ದೇವಸ್ಥಾನದಲ್ಲಿ ೩ನೆಯ ಕಲ್ಲು.

1. ಶ್ರೀಷ್ಠಂಮಹಾಮಣ್ಣೀಶೇಶ್ವರ ತ್ರಿಭುವನ ಮಲ್ಲ ತಳಕಾಡುಗೊಣ್ಣುಭುಜಬಳ
2. ವೀರಗಂಗ ಹೊಯ್ಸಳ ದೇವರು ಉದಯಾದಿತ್ಯ ದೇವರು ಕೆಲೆವತ್ತಿಯ [ಕೊ]
3. ಪ್ಪದಲು ನುರಲೋಕಪ್ರಾಪ್ತರಾದರ್ ಬದಿರೂರ ರಾಹುತಗೌವಡ ಕ್ರೋಧಿ
4. ಸಂವತ್ಸರದ ಕಾರ್ತಿಕ ಸುದ್ದ ದಸಮಿ ಅದಿತ್ಯವಾ

5. ರಕ್ಕೆ ಸಮಾನ.....ನಿಲಸಿದ
6. ಕಲು ಇಕಾಹನಳಿದ ಪಸುವನ
7. ಇದ
8. ರಾಹುತಗೌಡ ವೇಳೆವಾ
9. ಇಯಂತಲೆಗೊಟ್ಟಲ್ಲ ಶ್ರಮನ್ನಹಾಮಣ್ಣಳೇಸ್ವಂ ಶ್ರೀಮತ್ತು ಮಾರನೇಷಿಯಂಗ ದೇವರು ಶುಭಕೃತ್ಸಂವತ್ಸ
10. ರಂ ಮೊದಲಾಗಿ ರಾಹುತ ಗೌಡಂಗೆ ಬಿದಿರೂರಲ ಪಣವೊಂದಕಕಾಹ ಕಾರುಣ್ಯಗೆಯ್ದು ಕೊಟ್ಟರು ಗೊಪದಯ ಮನುಗ
11. . . ಸಯರುದ್ರಾಯ

Transliteration.

1. śrīmmam mahāmaṇḍalêśvara tribhuvana-malla Talakâḍu-goṇḍa Bhu-
jabala
2. Viraganga Hoysala-dêvaru Udayâditya-dêvaru Kelevattiya [Ko]
3. ppadalu suralôka-prâptarâdar Bidirûra Râhuta-gauvaḍa Krôdhi-
4. samvatsarada Kârtika suddha dasami Âdityavâ-
5. rakke samâna nilisida
6. kalu i-kâhan alida pasuvan a-
7. ḷida
8. Râhuta-gauḍa vēlēvâ-
9. ḷiyini tale-gottalli śrīman mahāmaṇḍalê-sva[ra]m śrīmat Kumāran
Ereyanga-dêvaru Śubhakṛit-samvasta-
10. ram modalâgi Râhuta-gauḍamge Bidirûralu paṇa vomḍara kâha-
kârūṇya-geydu koṭṭaru Gopaḍaya manuga
11. . . saya Rudrâya

Translation.

On the illustrious mahāmaṇḍalêśvara, Tribhuvanamalla, conqueror of Talakâḍ, bhujabala Viraganga Hoysala-dêvar Udayâdityadêvar attaining the world of gods at Kelevattiya (ko)ppa: Râhuta-gauḍa of Bidirur (Name gone) set up this stone on a day corresponding to Sunday (Âdityavarakke-samâna) the 10th lunar day of the bright fortnight of Kârtika in the year Krôdhi.

He who violates this *kâhu* (protection: grant for maintenance) will be guilty of having killed cattle.

On Râhutagaḍa having given his head in the way he had promised at some time (vēlēvâliym): vēlē-promise, pāli-method), the illustrious mahāmaṇḍalêśvara the prince Ereyangadêva was pleased to grant from the year Śubhakṛit, a *kâhu* of one paṇa at Bidirûr.

Gopaḍayya's son (?) Saya Rudrâya.

Note.

This *vîragal* presents many difficulties. It records the death of Udayâdityadêvar who, from the titles given, was apparently identical with Udayâditya, the younger brother of the Hoysala king Vishṇuvardhana. But the titles applied to him are those usually applied to Vishṇuvardhana when he was king. Especially this is the case with regard to the epithet *Talakâḍugonḍa*, capturer of *Talkâḍ*, because *Talkâḍ* was captured from the Chôlas by Gangarâja, general of Vishṇuvardhana in 1116 and the earliest inscription showing Hoysalas as masters of *Talkâḍ* is dated in 1117 A. D. (E. C. IV Chamarajanagar 83). Evidently we must assign this inscription to a date later than 1116 A. D. But the latter part of the inscription however refers to the prince Eṇeyanga-dêva making a grant in the year *Śubhakṛit* (evidently two years earlier than the *Krôdhi* of the earlier part) to *Râhuta-gauḍa*. Now the only prince Eṇeyanga known to Hoysala history is Vishṇuvardhana's father Eṇeyanga who surely predeceased his famous son as he was succeeded by Ballâla I in 1100 and he is never heard of after 1095 A. D.

When did Prince Udayâditya, brother of Vishṇuvardhana die? An inscription at Kelavatti (E. C. V. Hassan 102) of the year *Śôbhakṛit* (*Pushya māsa uttarâyanasankranti* (December 25, 1123 A. D.) tells us that king Vishṇuvardhana made the grant of an *agrahâra* at Kelavatti to the Brahman dependants of his younger brother Udayâditya in his memory after his death. Of course, it is not necessary that Udayâditya should have died immediately before that date. But the grant to the dependants of the Prince Udayâditya cannot have been made at a far distant time, *viz.*, in *Krôdhi* 1063 A. D., 60 years before. Hence, it is reasonable to conclude that the *Śubhakṛit* of the present inscription is identical with the *Śubhakṛit*, the year previous to the *Śôbhakṛit* of Kelavatti inscription and corresponds to 1122 A. D. as it is the only cyclic year *Śubhakṛit* in the reign of Vishṇuvardhana (circa 1111-1141). Hence the year *Krôdhi* of the earlier part of the present record (lines 3-4) must be taken to correspond to 1124 and the whole date as equivalent to Sunday 19th October 1124 A. D. Thus, Prince Eṇeyangadêva of the record cannot be the father of Udayâditya. He might have been his son and named after his grandfather.

There remains another problem to solve. Admitting that Udayâditya died in the year *Śubhakṛit* (A. D. 1122) or a little earlier and the stone in his memory was set up in the year *Krôdhi* 1124, namely two years later, who set up the stone? According to the early part *Râhutagaḍa* set it up. But according to the latter part of our inscription he gave up his life (*tale-gottalli*: in or before 1122. This would be impossible unless the *Râhutagaḍa* of line 3 is different from the *Râhutagaḍa* of line 8.

Hence we may interpret the earlier part of the inscription (*viz.*, ll, 1-6) as follows:—Udayâdityadêvar died at Kelevattiya (ko)ppa and (so also) *Râhutagaḍa*

(died at the same place). Some one whose name is lost in the lacunæ before the word *nīlisida* in line 5 set up the stone (on the date specified) in the year Krôdhi.

ILL. 9-10 may be interpreted consistently as follows:—On the death of Râhutagaûda either in guarding his master Udayâditya or according to the system prevalent at the time of the servant giving up his life voluntarily immediately after the death of his master, Prince Ereyangadêva made the grant of a *pana* in memory of the dead warrior (to his dependants) from the year Śubhakrit in which he died.

It would also be most convenient to add the word *râjyam-geyvalli* after *Viraganga Hoysaḷadêvaru* in line 2. This would make the titles *mahâmaṇḍalêśvara*, etc., apply to the king Vishṇuvardhana and not to his brother. Such omissions are not unknown. It is also possible that Udayâditya was given the titles of his elder brother Vishṇuvardhana. See M. A. R. 1916, P. 52.

But it has to be said however that no inscription discovered so far refers to Kumâra Ereyangadêvar, son of Vishṇuvardhana or of Udayaditya during the reign of Vishṇuvardhana.

The meaning of the last line is not clear.

Kelavatti is a village in Hassan Taluk, Hassan District.

32

On a 4th viragal at the same place.

ಅದೇ ಕೆಳಗೂರು ಸುಗ್ಗಿಮಂದೆ ದೇವಸ್ಥಾನದಲ್ಲಿ 4ನೆಯ ಕಲ್ಲು.

1. ಸ್ವಸ್ತಿಶ್ರೀಮನ್ನಹಾಮಣ್ಣೀಶ್ವರ ತ್ರಿಭುವನಮಲ್ಲ ತಳಕಾಡುಗೊಂಡ ನೊಳಂಬವಾಡಿ ಗೊಂಡವೀರಗಂಗ ಹೊಯ್ಸಳ ದೇವರು ದೋರನಮುದ್ರದಲು ರಾಜ್ಯಂಗೈಯುತ್ತಿರಲು ಬಿಟ್ಟಿಗ ಪೊಯ್ಸಳ ದೇವರು ಹಾನುಂ
2. ಗಲಕೋಟೆಯ ಮುತಲು ಬಿದಿರೂರ ರಕ್ಕಸ ಮೊನೆಯೊಳ್ಳ ದೇವ ಈ ಯಾನೆಯ ಕುದುರೆಯ ದಳದಲಹರಿದಿಲು ಯದುಕಯ್ಯ [ಂ] ಬುತವಲು ದೇವಣ
3. ಗೆ ಬಿನ್ನಪಂಗೈಯಲು ಅವ್ವನ ಹೊದೆಯಂ
4. ಕಾರುಣ್ಯಗೈಯಲು ಮಹಾಪ್ರಸಾದ ಎಂ
5. ನುತ್ತಕಾಳಗಕ್ಕೆ ಹಂದಿಲುದು ಸುರಲೋಕ
6. ಪ್ರಾಪ್ತನಾದಲ ಕಲ್ಲುನಿಲಿದ ಮಗ ಮಾಚ

Transliteration.

1. svasti śrīman mahāmaṇḍalêśvara tribhuvanamalla Talakâḍugonḍa-
Noḷamba-vâḍigonḍa viraganga Hoysaḷadêvaru Dôrasamudradalu râjyam-geyuttiralu
Biṭṭiga-poysaḷa-dêvaru Hānum—

2. gala kôṭeya mutalu Bidirûra Rakkasa Moneyaḷvadêva î yâneya kudureya
daladalu haridiriyadu kayya [m] bu tavalu Dêvamṇa-

3. ge binnapam gevalu Avvana hodeyam

4. kârunya-geyyalu mahâprasâda em-
5. nutte kâlâgakke haridîridu suralôka-
6. prâptanâdali kalla nilisida maga Mâcha

Translation.

Be it well. When the illustrious mahâmaṇḍalêśvara, *tribhuvanamalla*, conqueror of Talakâḍu, and Noḷambavâḍi, Vira-ganga Hoysaḷa-dêvaru, was ruling in Dôrasamudra :—

On Biṭṭiga-Poysaḷa-dêvar besieging Hânungal fort, Dêva, the Rakkasa warrior of Bidirûr (or a person named Rakkasa-moneyâlvadêva of Bidirûr), attacked the troops of elephants and horses but finding the arrows exhausted, he applied to Dêvaṇṇa and being favoured with his quiver, received it most thankfully and marching to the battle killed (the enemies) and attained the world of gods. His son Mâcha set up the stone.

Note.

This is a viragal of the Hoysaḷa king Viṣṇuvardhana. No date is given of the record but the reference to the attack on the fort at Hânungal shows that the epigraph may be of the same date as the 2nd viragal (No. 30), *viz.*, 1125 A.D. The meaning of some of the phrases in this record is not very clear. It is not known who this general Dêvaṇṇa who supplied the quiver of arrows was. [M. A. R. 1916. P. 53.]

Rakkasa meaning giant was used to indicate great valour in persons. Thus Vinayâditya, the Hoysaḷa king had the title Rakkasa Poysaḷa inscribed on his flag.

33

On the 5th viragal at the same place in the same village Kelagûr.

Kannada language and characters.

ಅದೇ ಕೆಳಗೂರು ಸುಗ್ಗಿಮಂದೆ ದೇವಸ್ಥಾನದಲ್ಲಿ 5ನೆಯ ಕಲ್ಲು.

1. ಸ್ವಸ್ತಿ ಶ್ರೀಮನು ಸಕಪರಾಷ ೧೧ ಮಣ್ಣಿಳೇ ಸ್ವರಂ ತ್ರಿಭುವನ ಮಲ್ಲತಳಕಾಡುಕೊಂಗುನಂಗಲ
ಬನವಸೆ . . ನುಂಗಲ್ಲುಚ್ಚಂಗಿ ಹಲಸಿಗೆ ಹಾನುಂಗ
2. ಲುಗೊಂಡ ಸನವಾರಸಿದ್ದಿ ಗಿರಿದುರ್ಗಮಲ್ಲಜಳದರಮ ವೀರ
3. ಬರಾಳದೇವರ ದೋರಸಮುದ್ರದುರಾಚ್ಯಂ
4. ಗೆಯುತ್ತಮಿರಲು || ಸಾಯಿರ
5. ಬಿದಿರೂರ ಬಿಟ್ಟಗಣ್ಣನ ಮಗಚಿಕ್ಕಬಮ್ಮಗಣ್ಣ ಪಾಲುಗು
6. ಐ ಮಂಗಳವಾರದಂದು ಸುರಲೋಕ ಪ್ರಾಪ್ತನಾದ
7. ಕಲಿಸಲಿಸಿದ ಅಣ್ಣ ಬಮ್ಮಗಾಡಮಗ ಬಾಸಗಾಡ
8. ಧೂಮಿಗೇಲಮದೆ

Transliteration.

1. svasti śrīmanu Sakavarusha 11 maṇḍalēśvaram tribhuvana-
malla TaḷakāḍuKongu-Nangali-Banavase-[Hā]nungall-Uchchangi Hala-
sige Hānunga-
2. luṅḍa Sanivārasiddhi giridurga-mallaja ḷadarama (chaladankarāma)
Vira
3. Ballāla-dēvara Dōrasamudradalu rājyaṇi
4. geyuttamiralu¹sāyira
5. Bidirūra Biṭṭagaṇḍana maga Chikka Bammagaṇḍa Pālugu-
6. ṇa Maṅgaḷavāradandu suralōka-prāptanāda
7. kala nilisida aṇṇa Bammagāḍa maga Bāsagaḍa
8. bhūmige lale made

Translation.

Be it well. In the auspicious Śaka year 11 maṇḍalēśvara, Tribhuvanamalla, conqueror of Taḷakāḍu, Kongu, Nangali, Banavase, Hānungal, Uchchangi, Halasige, and Hānungal, Sanivārasiddhi, Giridurgamalla, Jaladarma (a mistake for Chaladankarāma) a Rāma in moving battle, Viraballalādēvar was ruling in Dōrasamudra :—Chikka Bammagaḍa, son of Biṭṭagaḍa of Bidirūr, attained the world of gods on Tuesday in Phālguna.

Bāsagaḍa, son of his elder brother Bammagaḍa, set up this stone. (The meaning of line 8 cannot be made out.)

Note.

This records the death of some one during the reign of the Hoysaḷa king Vira Ballāla. The cause of the death has not been stated. From the Paleography the inscription may be dated about 1190 when Ballāla II was king. [See M.A.R. 1916, P. 54.]

34

On the 6th vīragal at the same village Kelagūr.

Kannada language and characters.

ಅದೇ ಕೆಳಗೂರು ಸುಗ್ಗಿಮಂದೆ ದೇವಸ್ಥಾನದಲ್ಲಿ 6ನೆಯ ಕಲ್ಲು

1. ಸ್ವಸ್ತಿ ಶ್ರೀನಕವರಷ ೧೧೬೬ ವಿಜಯ ಸಂವತ್ಸರದ ಮಾರ್ಗಸಿರಸು ೧೨ ಮಂ ಸ್ವಸ್ತಿ ಶ್ರೀ ಮನ್ಮಹಾಮಂಡಲೇಸ್ವರಂ
ತ್ರಿಭುವನಮಲ್ಲ ತಳಕಾಡುಕೊಂಡ ಕೊಂಗುನಂಗಲ ಬನವಸೆ ಹಲಸು
2. ಗೆ ಹಾನುಂಗಲಗೊಂಡ ಭುಜಬಳವೀರಗಂಗ ಪ್ರತಾಪ ನಾರಸಿಂಹ ಹೊಯ್ಸಳ ದೇವರು ದೋರಸಮುದ್ರದಲು ಪೃಥ್ವೀ
ರಾಜ್ಯಂಗಿಯುತ್ತಿರಲು ಕುಮಾರಬರಾಳದೇವನು
3. ತಮ್ಮಯ್ಯಂಗಿತ್ತಪ್ಪಿಬಂದು ತಳಗಿನಾಡಂ ಕೊಡಗಿನಾಡಂ ಹೊಕ್ಕು ರಾಜ್ಯ

4. ಕೆ ಕೆಡದು ತಳೆಗೆನಾಡು ನಾ . . . ಧೂಮಿಗಂತರೆಮಾಡಿ ?
5. ಬದಿರೂರ ಮುಖವನ ಗೋವಗೌಡ ಸುಕಜೀವಿಯಾಗಿ ಸುರರೋಕ
6. ಪ್ರಾಪ್ತನಾದ ಆತನಮಗಂ ಸತ್ತಿಗೌಡ ಕಲ್ಲಮಾಡಿಸಿದ

Transliteration.

1. svasti 'srī saka-varasha 1176 Vijaya-samvatsarada Mārgasira su 12 Maṃ
svasti 'srīman mahāmaṇḍalêśvaram tribhuvanamalla 'Taḷakâḍu-konḍa
Kongu Nangali Banavase Halasu-
2. ge Hânungala-goṇḍa bhujabala vîraganga pratâpa Nârasimha Hoysala-
dêvaru Dôrasamudradalu prithvîrâjyamgeyuttiralu Kumâra Ballâ-
lādêvanu
3. tamm-ayyange tappibandu Taligenâḍam Koḍaginâḍam hoku râjya-
4. ke Keḍadu Taligenâḍu sâ . . . bhûmigaṃ tele mâḍi ?
5. Bidirûra Muṇuvana Gôvagaṇḍa suka-jîviyâgi euralôka-
6. prâptanâda âtana magam Sattigaṇḍa kalla mâḍisida

Translation.

Be it well. In the śaka year 1176 (?) corresponding to the year Vijaya, on Tuesday the 12th lunar day of the bright half of Mārgasira :—

Be it well :—While the illustrious mahāmaṇḍalêśvara Tribhuvanamalla, conqueror of Taḷakâḍu, and of Kongu, Nangali, Banavase, Halasuge and Hânungal, bhujabala-Viraganga pratâpa Nârasimha Hoysalādêvar was ruling the earth in Dôrasamudra :—

The prince (Kumâra) Ballâlādêva rebelled against his father, marched into Taligenâḍ and Koḍaginâḍ and ruining the kingdom invaded Talige-nâḍu thousand territory.

On this Muṇuvana Gôvagaṇḍa of Bidirûr attained the world of gods happily.
His son Sattigaṇḍa got the stone set up.

Note.

This record belongs to the end of the reign of the Hoysala king Nârasimha I. His son Ballâḷa (later king Ballâḷa II) rebelled against his father and made incursions into his father's kingdom. Naturally several warriors on both sides died in this fight. The date of the present record is given as S' 1176 (?) Vijaya sam. Mâr. śu 12 Maṃ. The figure 1176 does not seem to be clear on the stone. S' 1176 is Ānaṇḍa and belongs to the reign of Sômesvara I. Moreover, we know that it is only Ballâḷa II and not Ballâḷa I nor Ballâḷa III or IV that fought against his father.

Hence, the record belongs to the reign of Nârasimha I, (1141-1173 A. D.) father of Ballala II. The cyclic year Vijaya occurred during the reign of Nârasimha I only in S' 1095 or 1173 A. D. If we take the Mâr. śu 12 of this year it falls on a Sunday (18th November 1173) and not on Tuesday as stated in the record. But if we take the previous year as is sometimes done the date would correspond to November 28, 1172 a Tuesday. It is however believed by some that Nârasimha I died as early as 1170 [S. Krishnaswamy Iyengar: Historical Inscriptions of Southern India, p. 116]. But we cannot be certain about this. (See ibid p. 117.) That Ballala II rebelled against his father is stated in some inscriptions. (See also M. A. R. 1916, P. 53; E.C. V Belur 86.)

35

On the 7th vîragal at the same place in the village Kelagûr

Kannada language and characters.

ಅದೇ ಕೆಳಗೂರು ಸುಗ್ಗಿಮಂದೆ ದೇವಸ್ಥಾನದಲ್ಲಿ 7ನೆಯ ಕಲ್ಲು.

1. ಸ್ವಸ್ತಿ ಸಕವರ್ಷ ೧೧೬೦ ಈಸ್ರವರ ಸಂವತ್ಸರದ ಪಾಲ್ಗುಣ ಸುಧ ಪಂಚಮಿ ಮಂಗಳವಾರದಲು ಶ್ರೀಮನ್ನಹಾಮಂಡ
ಳೇಸ್ವರಂ ತ್ರಿಭುವನಮಲ್ಲ ತಳಕಾಳುಚ್ಚಂಗಿ ಕೊಂಗುನಂಗಲ ಬನವಾಸೆ ಹಲಸುಗೆ ಹಾನುಂಗಲು ಉಚಂಗಿ
ಕೊಂಡಬೋಳಕ
2. ಟಕಸೂಳಿಕಾಳಮಂ . . . ಗಿಕೆ ಮಾಂದಲು ನಾಮ . . ಶರಣಾಗತವಜ್ರಪಂಜರ ಮಹಿಮಾಸಮುದ್ರದ್ವಾರಾ
ವತೀ ಪುರವರಾಧೀಸ್ವರ ಇಕಭುಜಬಳ ವೀರಗಂಗ . . . ನಾರಸಿಂಹ ಹೊಯ್ಸಳದೇವ
3. ರು ದೋರಸಮುದ್ರದಲು ಪ್ರಿಥ್ವೀರಾಜ್ಯಂಗೆಯ್ಯುತ್ತಿರೆ ಹಿರಿಯ
4. . ಯರ್ಪೆಗಲು ತಳೆಗೆನಾಡುನಾಯರಧೂ . ಗಾಬಿ
5. ಲೆ ಮೂಡ ಬಿದಿರೂರ ಮಾಚೆಗೊಂಡಮೊತ್ತಿಯೊಡನೆ ಹೊಣದಿ
6. ದುಬಿದ್ದು ಸುರಲೋಕಪ್ರಾಪ್ತನಾದ ಆತನಮಗ ಚಡಗೊಂಡ ಕಲ್ಲ ನಿಲಿಸಿದ

Transliteration.

1. svasti Sakavarsha 1160 Īsvara-samvatsarada Pālguṇa sudha panchami
Mangala-vāradalu śrīman mahāmaṇḍaḷēsvaraṃ Tribhuvanamalla Taḷa-
kaḷ-Uchchangi Kongu Nangali-Banavāse Halasuge Hānumṅgalu Uchangi
koṇḍa Chōḷaka-
2. ṭaka-sūrekāra nama . . . gike māṇḍalu sāma . . śaraṇāgata-vajra-panjara
mahimā-samudra Dvārāvati-puravarādhīsvara ḷika-bhujabala-
vīraganga Nârasimha-Hoysala-dēva-
3. ru Dôrasamudradalu prithvīrājyaṃ geḷyuttire Hiriya-
4. . yar pegalu Taligenādu-sāyirabhū . gābi-
5. le Mūḍa Bidirūra Māchegonḍa Mottiyodane honadi-
6. du biddu suralōka-prāptanāda ātana maga Chadagonḍa kalla nilisida.

Translation.

11

Be it well. In the Śaka year 1160 Īśvara, on Tuesday the 5th lunar day of the bright fortnight of Phālguna, while the illustrious mahāmaṇḍalēśvara Tribhuvana-malla, conqueror of Talakāḍ, Uchchangi, Kongu, Nangali, Banavāse, Halasuge, Hānungal and Uchchangi, plunderer of the Chōḷa army an adamantine cage for those who take refuge in him, an ocean of greatness, lord of the excellent city of Dvārāvati, bhuja-bāḷa-Viraganga Nārasimha Hoysaḷadēvar was ruling the earth in Dōrasamudra :—

Māchegonḍa of Mūḍa (east) Bidirūr in Taḷigenāḍu Thousand belonging to Hiriya (Mugulī ?) fought with Motti, fell and attained the world of gods. His son Chadagonḍa set up the stone.

Note.

This vīragal is of the reign of Nārasimha II. The date is given as S' 1160 Īśvara Phāl. śu 5 Mam. S' 1139 is Īśvara. Taking the cyclic year as correct the date corresponds to February 1, 1218 A. D. a Thursday and not Tuesday as stated in the grant. Moreover, the date falls in the reign of Ballāḷa II at its close. At this time his son, *viz.*, Nārasimha II was Yuvarāja and was associated with his father in the government from 1210 onwards (See E. C. V. Channarāyapatna 243, E. C. XI Hoḷalkere 13, 14, etc.). Hence, the royal titles applied to him in the present record. (See M. A. R. 1916, P. 54.) If we take S' 1160 the cyclic year becomes Hēmaḷambi and the king at the time is Sōmēśvara and not Nārasimha. Hence we have to consider 6 in 1160 as a mistake for 4 and S' 1140 Īśvara which is the same as S' 1139 Īśvara (such differences of a year being common in inscriptions). We cannot take the previous Īśvara, *viz.*, Ś 1079 as in that year Narasimha I was the Hoysaḷa king and he does not seem to have possessed the title of conqueror of Uchchangi, the fort of Uchchangi having been captured by Ballāḷa II about 1177 A. D.

36

At the village Marale in the hobali of Ambaḷe, on a beam of the doorway of the Kēs'ava temple below Inscription No. 136 of Chikmagalur Taluk.

Kannada language and characters.

ಚಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಮರಲೆ ಕೇಶವದೇವಸ್ಥಾನದ ಪ್ರಿಂಟ್ ನಂಬರು 136ರ ಕೆಳಭಾಗದಲ್ಲಿ
ಬರೆದಿರುವುದು.

1. ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬ ಚಂದ್ರಚಾಮರಚಾರವೇ ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೆ || ಸಕವರ್ಷ
೧೧೬೮ನೆಯ ವಿಶ್ವಾವಸು ಸಂವತ್ಸರದ ಪುಷ್ಯಶು ೫ ಬ್ರಹ್ಮವಾರ ದುತ್ತರಾಯಣ ಸಂಕ್ರಮಣ ವ್ಯತಿರೇಕತದಂದು
ಶ್ರೀಮನ್ನಹಾ

2. ಮಂಡಳೇ[ತ್ವ]ರ ಕುಡುಗಲೂರ ರಾಜರಸನಮಗ ಬಂಮರಸದೇವನು ಶ್ರೀರಾಯಕೇಶವಪುರವಾದ ಮೊರಲೆಯ ಸಿದ್ಧಾಯ ಪೊದಕೆ ಶ್ರೀಕೇಶವದೇವರ ಶ್ರೀ ಸಿದ್ಧೇಶ್ವರ ದೇವರ ನಂದಾದೀವಿಗೆಯ ಸೊಡರಣ್ಣಿಯ ನಡಸುವಂ ತಾಗಿ ಕೊಟ್ಟು ೫ ವಂ ಚಂ
3. ದ್ರಾಕ್ಷ್ಯ ಸ್ಥಾಯವರಂ ಸಿದ್ಧಾಯ ದಾ . . ಕುಳವ ಕಡಿಸಿಕೊಟ್ಟದತ್ತಿ | ಈ ಧರ್ಮಮಂ ಪ್ರತಿಪಾಲಿಸದವನು ಗಂಗಾತೀರದಲು ಬ್ರಾಹ್ಮಣರಿಗೆ ಗೋಸಹಸ್ರವಂ ದಾನವಮಾಡಿದಫಲ ಈ ಧರ್ಮಕ್ಕೆ ಪ್ರತಿಕೂಲನಾದವನು ಗಂಗೆಯ ತಡಿಯಲು ಕವಿಲೆಯಂ ಬ್ರಾಹ್ಮಣರವಂ ಕೊನ್ನವನು

Transliteration.

1. namas tunga-siraś-chumbi-chandra-chāmara-chāravê trailōkya-nagarāraṇ-
bha-mūlastambhāya Śambhave || Saka-varsha 1168 neya Viśvāvasu-
samvatsarada Pushya śu 5 Brihavārad Uttarāyaṇa saṁkramaṇa
Vyatpāta-damdu śrīman-mahā-
2. maṇḍale [śva] ra Kuḍagalūra Rājarasana maga Baṁmarasa-dēvanu śrī
Rāya Kēśava-puravāda Moraleya siddhāya podake śrī Kēśava-dēvara śrī
Siddhēśvara-dēvara nandādīvigeya soḍareṇneya naḍasuvamṭāgi koṭṭa ga 5
vaṁ cham-
3. drārka-sthāyivaraṇ siddhāyadā . . . kuḷava kaḍisi koṭṭa datti | i-
dharṇamamam pratipālisidavanu Gaṁgātīradalu brāhmaṇarige gōsaha-
sraṇam dānava māḍida phala i-dharṇamake pratikūlanādavanu Gaṁgeya
taḍiyalu kavileyam brāhmaṇaruvam kondavanu

Translation.

Salutation to Śambhu. In the Śaka year 1168, being the year Viśvāvasu, on the 5th lunar day of the bright half of Pushya, on Thursday, on the occasion of Uttarāyaṇa-saṁkramaṇa and Vyatpāta:—

The illustrious Baṁmarasa-dēva, son of the illustrious mahāmaṇḍalēśvara Rājarasa of Kuḍugalūr, gave 5 gadyāṇas, being the *siddhāya-podake* of the village Morale which is the Rāyakēśavapura, for the service of providing oil for the lights of the perpetual lamp before the gods Kēśavadēvaru and Siddhēśvaradēvaru to last as long as the moon and sun endure, after apportioning the shares? (kuḷava kaḍisi).

He who protects this charity will obtain the fruit of giving away thousand cows to Brahmans on the banks of the Ganges. He who obstructs this charity will have slain cows and Brahmans on the banks of the Ganges.

Note.

This records a grant of a sum of five gadyāṇas being the annual income from certain taxes *siddhāya* and *podake* for certain temples at Marale. The donor is named Baṁmarasadēva, son of Rājarasa of Kuḍagalūr. Who this chief was, is not

clear. The record belongs to S' 1168 Viśvâvasu Push. śu 5 Thursday. S' 1167 is Viśvâvasu. Pushya śu 5 of this year corresponds to 25th December 1245, a Monday with uttarâyana Sankramana and not Thursday as found in the grant. Even if we take the previous or succeeding year the week day will not be found regular. Kuḍugalûr-nâḍ comprised parts of Gundlupet Taluk, Mysore District (E. C. IV Gundlupet 45).

37

At the village Hosahalli, a hamlet of Marale, on a land to the east of the village

Size 2' - 6" × 5' - 6"

Old Kannada language and characters.

ಚಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಅಂಬಳೇ ಹೋಬಳಿ ಮರಲೆ ದಾಖಲೆ ಹೊಸಹಳ್ಳಿ ಗ್ರಾಮಕ್ಕೆ ಪೂರ್ವ ಬೀರದೇವರ
ನಾರಿಗೆ ಹೊಲದಲ್ಲರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 2' - 6" × 5' - 6".

1. ಮಿನಾಂಗೆಯಕಲ್ಪಟ್ಟು ಮಣ್ಣಳ
2. ಸ್ವಸ್ತಿ ಶ್ರೀನಾಮಂತರಾಮನನ್ನಿ ಕನ್ನ
3. ಪ್ಪ ಸಿರಿವುರದೊ ಅಣ್ಣಿಗನೊಳಕಾದಿ
4. ಸತ್ತ ಅರಕಲ್ಲನಮಗ ಅವನ ಮ
5. ಮ ಪೊಯ್ಸಳ ಮಾರುಗಂ ಅವರ ಪಗೆಗೆ
6. ಅರಕಲ್ಲನದೊ ಮಹಾರಾಜನೊಳಾದಿ
7. ಸತ್ತ ಕಲ್ಲಗಾವುಂಡ ಚಾಮಂತ ಚುಡಮ
8. ಣಿ ಚೆವಕೊಳ್ಳಾಣ್ಣ ಸಮರೈಕ ಸಾತ್ತ
9. ಮಾರ್ಬಲರಾಮ ಶ್ರೀಮತ್ ಅ
10. ರಕಲ್ಲ ಕೊಟ್ಟ ಕಲ್ಲಗಾವುಂಡ
11. ಣ್ಣ

Transliteration.

1. Mināṅgereya kalṇaṭṭu maṅṅaḷa
2. svasti śrī Sāmanta Rāman Nanni-Kanda-
3. rppa Sirivurado Aṇṇiganol kâdi
4. satta Arakellana maga avana ma-
5. ma Poysaḷa Mârugaṁ avara pagege
6. Arakellana besado mahârâjanol kâdi
7. satta Kellagâvuṇḍa chāmōṇṭa-chūḍama-
8. ṇi chevakoḷḡaṇḍa samaraikapâtta
9. mārbbala-Râma śrīmat A-
10. rakella koṭṭa Kellagavuṇḍa-
11. ṇge

Translation.

The grant of Minangere after setting up a stone (to denote the grant).

Be it well. The illustrious Sāmanta-Rāma (a Rāma to subordinate chiefs) Nannikandarpa (a Cupid to truth: or if the word Anni-Kandarpa is taken, a Cupid to Anṇi), who was the son of Arakella died fighting with Anṇiga at Sirivura. So also his grandson (mama) Poysaḷa Māruga (died). To avenge their death, Kella-gāvunḍa fought with the king under orders of Arakella and died. The crest-jewel of sāmantas, champion over servants, an Arjuna in war, a Rāma to the hostile army, the illustrious Arakella gave to Kella-gavunḍa. Good Fortune.

Note.

This records a fight with Anṇiga at Sirivura. Anṇiga or Bīra-Noḷamba was a Noḷamba king and the eldest son of Ayyapa (See E. C. X, Chintāmaṇi 43,44 of 931). He was defeated by the Rāshtrakūṭa king Kṛishṇa III in A. D. 940 (Ep. Ind. IV, 289; V. 191). Who his enemy Arakella was is not stated. Probably he was a Rāshtrakūṭa chief. Sirivura, the place where Arakella's son, etc., were killed is probably the same village as Sirigunda in Chikmagalur Taluk. No date is given, but the record may be assigned to about 950 A. D. We have also to note the name Poysaḷa-Maruga in the record. The name Poysaḷa is not generally met with in inscriptions previous to Vinayāditya. The only exception so far met with is the Kaliyūr inscription of 1006 (E. C. III, T.-Narasipur 41). The present inscription may be an instance of the records of early Hoysaḷa kings not so far met with. Beyond the paleography of the record we have no other means to ascertain its date. Nor can we be certain of the identification of Anṇiga with the Noḷamba king since Noḷamba inscriptions are not found so far off as Chikmagalur Taluk. The date circa 950 A. D. has been assigned to this inscription in M. A. R. 1916, p. 46 by Rao Bahadur R. Narasimbachar, based on its paleography, language and reference to Anṇiga. We have also a fragmentary inscription in the same village Marale referring to Arakella which has been printed on p. 221 of the Kannada texts in E. C. VI Kadur District Inscriptions with the remark Pūrvada Haḷagannaḍākshara (Inscription in Old Kannada characters). This remark means that the record belongs to a date earlier than 10th century A. D. from its paleography. This circumstance also supports us in assigning C. 950 to the present record.

38

KOPPA TALUK.

At the temple of Virabhadra in Mēlūrkoppa belonging to the town of Koppa,
on the northen wall

Kannada language and characters.

ಕೊಪ್ಪದ ತಾಲ್ಲೂಕು ಕಸಬಾ ಗ್ರಾಮದ ಮೇಲು ಕೊಪ್ಪದಲ್ಲಿ ವೀರಭದ್ರ ದೇವಸ್ಥಾನದ ಉತ್ತರ ಕಡೆ ಕಲ್ಲು
ಗೋಡೆಯಮೇಲೆ

1. ಶುಭ ಯಾ ಪ್ರತಿಮೆ ಮುನುವರಿ ಅಕ್ಕಮನ ಬಸವನಮಗ ವೀರಣನ ಭಕ್ತಿ

Note.

This records the engraving of the figure, 'viz., Pârvati-Paramêśvara on the wall) by (on under the orders of) Vîraṇa, son of Munuvari Akkamma's (son) Basava. The charactrs seem belong to 17th century A. D.

39

At the village Kigga in the hobali of Kigga, on the pedestal of the procession
image in the temple of Śringêśvara

Kannada language and characters

ಕೊಪ್ಪದ ತಾಲ್ಲೂಕು ಕಿಗ್ಗದ ಹೋಬಳಿ ಕಸಬಾ ಗ್ರಾಮದ ಶೃಂಗೇಶ್ವರ ದೇವಸ್ಥಾನದಲ್ಲಿ ಉತ್ಸವ
ವಿಗ್ರಹದ ವೀರದಲ್ಲ

1. ಸ್ವಸ್ತಿ ಶ್ರೀ ಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನ ಶಕವರುಷ
2. ೧೬೦೦ನೆಯ ಕಾಳಯುಕ್ತಾಕ್ಷಿ ಸಂವತ್ಸರದ ಅಶ್ವಿಜನ ೧೦ ಅದಿವಾರದಲ್ಲೂ
3. ಶ್ರೀಮತ್ಕೃದಿ ಚೆನ್ನಮ್ಮಾಜಿಯವರೂ ಸುಖಸಂತೋ
4. ಪದಿಂರಾಜ್ಯವನಾಳುತ್ತಿಹ ಕಾಲದಲ್ಲಿ ಪ್ರಧಾನಿಗುರುಬಸವಪ್ಪದೇ
5. ವರೂಮಾಡಿಸಿ ಕಿಗ್ಗದ ಶೃಂಗೇಶ್ವರ ಸ್ವಾಮಿಗೆ ಸಮರ್ಪಿಸಿದ ಸೇವೆಮಂಗಳಮಹಾ ಶ್ರೀ

Translation.

Be it well. In the prosperous year 1600 of Śālivāhana era, corresponding to Kālayuktākshi, on Sunday the 10th lunar day of the bright half of Āśvīja, when the illustrious Keḷadi Chennammāji was ruling in peace and happiness, the minister (Pradhāni) Gurubasavappadēvaru got this made and offered it to Śringêśvarasvāmi. Good fortune.

Note.

This record is of the reign of the queen Chennammāji, ruler of Keḷadi (1671-1697). Her minister Pradhāna Gurubasavappadēvaru is stated to have got the *utsava-vigraha* made for the God Śringêśvara at Kigga. Kigga is a village famous as the place where the sage Rishyaśringa, son of Vibhāṇḍaka is said to have lived. He is said to have been taken to the kingdom of Rômapâda as his power of austerities was so great that there was no drought where he dwelt and there would be abundant rain and good crops and prosperity wherever he went.

The date of the record corresponds to Sunday, 15th September 1678 A. D.

At the village Hariharapura in the hobali of Hariharapura, on a slab set up near the north wall of Narasimha shrine in Hariharapur Matt.

Kannada language and characters.

Size 4'—6" × 2'

ಕೊಪ್ಪದ ತಾಲ್ಲೂಕು ಹರಿಹರಪುರ ಹೋಬಳಿ ಕನಕಾ ಗ್ರಾಮದಲ್ಲಿ ಹರಿಹರಪುರ ಮಠದಲ್ಲಿ ನರಸಿಂಹ ದೇವರ
ಗರ್ಭಗುಡಿಗೆ ಉತ್ತರ ದಿಕ್ಕಿನ ಗೋಡೆಗೆ ಒರಗಿಸಿ ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4' - 6" × 2'

1. ಶ್ರೀ ಗಣಾಧಿಪತಯೇ ನಮಃ ನಮಸ್ತುಂಗ ಶಿರಸ್ತುಂಬ ಚಂದ್ರ ಚಾಮರ ಚಾರ
2. ವೇ ತ್ರಯಿಲೋಕೈ ನಗರಾರಾಧ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೆ | ಸ್ವಸ್ತಿ ಶ್ರೀ ಜ
3. ಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನ ಶಕ ವರ್ಷ ೧೪೯೫ ನಂದು ವರ್ತಮಾನಕ್ಕೆ ಸ
4. ಲುವ ಶ್ರೀಮುಖ ಸಂವತ್ಸರದ ನಿಜ ಆಶಾಢ ಶು ೧೦ ಆದಿವಾರದಲು ಪೆನುಗುಡೆ
5. ಸಿಂಹಾಸನವನು ಶ್ರೀರಂಗರಾಯಾರು ಸುಖ ಸಕ್ಕಥಾ ಪಿನೋದದಲ್ಲಿ ರಾಜ್ಯವ
6. ನುಪ್ರತಿಪಾಲಿಸುವ ವೇಳೆಯಲ್ಲಿ ಸಿಂಗೇರ್ಯ್ಯ ಲ ಶತ್ರುಶನ ಸ್ವಾಪನಾಚಾರ್ಯ
7. ರಾಗಿ ಧರ್ಮ ಸಿಂಹಾಸನದಲ್ಲಿ ಶ್ರೀ ನರಸಿಂಹ ಭಾರತೀ ಸ್ವಾಮಿಗಳು ಪೂಜನಾಳ್ವ
8. ವೇಳೆಯಲ್ಲಿ ಕಾರಕಳದಲ್ಲಿ ಧಯರರನ ಪೊಡೆಯರು ಯಿರಾಜ್ಯವನಾಳುತ್ತಯ
9. ಹ ವೇಳೆಯಲ್ಲಿ ಹರಿಹರಪುರದಲಿ ಶ್ರೀ ಮದವನರಸ್ವತಿ ವೇಡೆಯರು ಯಿಹ ವೇಳೆಯ
10. ಲಿ ಹರಿಹರಪುರದ ಶ್ರೀ ನಾರಸಿಂಹ ದೇವರ ಅಮೃತ ಪಡೆಗು ಸತ್ರಕ್ಕು ಸಹ ನಂದಾದೀ
11. ಪ್ರಿಗೆ ಸಾಹವಾಗಿ ಆ ಮಾಧವ ಸರಸ್ವತೀ ವಡೇರ ಶಿಶ್ಯರೂ ಶಂಬರ ಸರಸ್ವತಿಗಳು ಬರದು
12. ಬಿಟ್ಟ ಭೂಮಿಯ ಶಿರಾ ಶಾಸನದ ಕ್ರಮವೆಂತ್ತೆಂದರೆ ಹರಿಹರಪುರದ ಮಠಕ್ಕೆ ರಾ
13. ಯದತ್ತಾವಾಗಿ ಬಂದ ಕಾರಬಯಲು ಕುಪ್ಪಳಿನಾಡೊಳಗಣ ಭೂಮಿಯ ವಿವ
14. ರ ಕುಪ್ಪಳಿಯ ಸೋಮಪ್ಪನ ಉಡಕುಳದ ಭುವಿ ಬೀಜವರಿ ಬ ೧೪ಕ್ಕೆ ಗಡಿಬ ೪೨
15. ಅಮ್ಮಳಿಯಪಾಲು ಕಾರಬಯಲ ಹರವರಿ ಪೊಟಿಯ ಗಡೆ ಪಾಲ ಸಿವಯ
16. ದ ಭತ್ತ ಬ ೩೪ ಪುಧಯ ೭೭ ಬ ೨. ೭೮ಕ್ಕೆ ಹೊಂನಿನ ಭೂಮಿಗೆ ಕ್ರಯ ಮಧ್ಯಸ್ತ ಪರಿಕ
17. ಲ್ಪಿತ ಗ ೭೮ ವರಹಮ ನಮ್ಮ ಗುರುಗರುಗಳು ಮದವ ಸರಸ್ವತೀ ಪ್ರೆ ಡೆಯರಿಗೆ ಕೊ
18. ಟು ಯೇ ಭೂಮಿಯನು ಕ್ರಯಕ್ಕೆ ತೆಗದಾಕೊಂಡು ಮಾಡಿದ ವಿನಯದಗಂ ನಾರಸಿ
19. ಂಹ ದೇವರ ಅಮೃತಪಡೆಗೆ ಬ ೩೦ ಮುಬ್ಬರ ಸತ್ರಕ್ಕೆ ಬ ೩೭ ನಂದಾದೀಪ್ರಿಗೆ ಬ ೧೨೮
20. ಭಯಂ ಬ ೭೮ ನು ಧರ್ಮಕ್ಕೆ ಧಾರೆಯ್ಯ ನೆರದು ಬಿಟ್ಟ ಶಿರಾಸಾಶನಾ ಯಿನ್ನಾಪ್ಪು
21. ದಕ್ಕೆ ಸಾಕ್ಷಿಗಳೂ ಹರಿಹರಪುರದ ಮಹಾ ಜನಂಗಳೂ ಕಾರಕಳದ ಅರಸು
22. ಗಳ ಬುಧಿವಂತರು ದಳೊಟ್ಟಿಯ ತಿಮ್ಮಯನೇನಡೊವರು ಕಾರಬಯಲು ಕು
23. ಪ್ಪಳಿಯಾ ನಾಡವರೂ ದಾನಪಾಲನ ಯೋರ್ಮಥೇ ದಾನಾಭೇಯೋನೂಪಾಲನಂ
24. ದಾನಾತ್ವೈರ್ಗಮವಾಪ್ಪೋತಿ ಪಾರಾನಾದಚ್ಯುತಂ ಪದಂ ಮಂಗಳ ಮಹಾ ಶ್ರೀ
25. ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Transliteration.

1. śrī Gaṇādhīpatayā nāmaḥ namaḥ tuṅga-śiras-tumbi-chandra-chāmara-
chāra-
2. ve trayilōkya-nagarārambha-mūlastambhāya Śambhave | svasti śrī ja-

3. yâbhyudaya Śâlivâhana śakavarsha 1495 samdu vartamânakke sa-
4. luva Śrîmukha-samvatsarada Nija Âśâda śu 10 Âdivâradalu Penugude-
5. simhyâsanavanu śrîramgarâyâru sukha -sakkathâ-vinôdadalli râjyava-
6. nu pratipâlisuva vêleyalli Simgêryyali śaṭ-darśana-stâpanâchâryya-
7. râgi dharmâ-simhâsanadalli śrî NarasimhyaBhârati svâmigaḷu paṭṭavanâlva
8. vêleyadallu Kâraḷadalli Bhayirarasa-voḍeyaru yi-râjyavan âluta yi-
9. ha vêleyadalu Hariharapuradali śrî Madava-sarasvati-voḍeyaru yiha vêleya-
10. li Hariharapurada śrî Nârasimhayadêvara amrutapaḍigu satrakku saha
namdâdi-
11. ptige sahavâgi a Mâdhava-sarasvati-vaḍêra śiśyarû Śaṃkhara-sarasvati-
gaḷu baradu
12. biṭa bhûmiya śilâśâsanada krama-veṃttemdare Harahapurada maṭhake
râ-
13. ya-dattavâgi baṃda Kârabayilu Kuppali-nâḍolagana bhûmiya viva-
14. ra Kuppavaliya Sômappana Uḍakuḷada bhuvi bṭjavari kha 14 kke gaḍi
kha 42
15. amnaḷikeya pâlû Kârabayali haravari voḍeyagade pâlû sidaya-
16. da bhatta kha 34 vubhaya 76 kha 2' 78 kke hoṃnina bhûmige kraya madh-
yasta-parika-
17. lpita ga 78 varahanu namna guru(garu)gaḷu Madavasarasvati-voḍeyarige ko-
18. ṭu yi-bhûmiyanu krayake tegadukomḍu mâḍida vinayada gaṃ Nâra-
19. mhyadêvara âmrutapaḍige kha 30 yibbara satrakke kha 36 namdâḍiptige
kha 12 u-
20. bhayaṃ kha 78 nu dharmakke dhareyyaneradu biṭṭa śilâśâsanâ yintâppu-
21. dakke sâkshigaḷû Hariharapurada mâhâjanamgaḷû Kâraḷada ârasu-
22. gaḷa buddhivamttâru Beṭoreya Timmaya-sê nabôvaru Kârabayilu Ku-
23. ppavaliyâ nâḍavarû dâna pâlânayôr madli [yê] dânaçhrêyônupâlanam
24. dânat svargam âvâpnôti pâlânâd achyutaṃ padam maṃgaḷa maha śrî
25. śrî śrî śrî śrî

Translation.

Obeisance to Gaṇâdhipati. Praise of Śambhu.

On Sunday the 10th lunar day of the bright half of Nija Âśâḍha in the prosperous year Śrîmukha, being the year 1495 of the Śâlivâhana era :

When Śrîrangarâyâr was ruling the kingdom seated on the throne at Penugonḍa in peace and happiness :—

When the Narasimhya-bhârati-svâmi was ruling on the throne of dharma at Śringêri as the establisher of the six darśanas :—

When Bhayirarasavodeyar was ruling this kingdom in Kâraḷa :—

While Mâdhavasarasvati-voḍeyar was residing at Hariharapura :—

Śankara-sarasvati, disciple of Mādhava-sarasvati-voḍeyar has made the grant of land as written on this stone śāsana to provide for the food offerings to god Nārasimhya-dēvar of Hariharapura, for feeding Brahmans (satra) and for perpetual lamp (before the god):—

I have purchased from my guru Mādhava-sarasvati for the sum of 78 varahas paid to him the following lands:—In the lands of Kārabayalu-Kuppavallinād bestowed upon the matt at Hariharpur by the king, the lands of Sômappa in Kuppavalli of the sowing capacity of 14 khaṇḍugas and paying (annually in kind) 42 khaṇḍugas of paddy as rent (gaḍi kha 42) and also annual payment due by him for ammalike (tamarind trees)?; the wet lands haravari-vōṭeya-gadde? in Kārabayalu paying (annually) 34 khaṇḍugas: total paddy given 76 khaṇḍugas: also two khaṇḍugas (apparently for the tamarind trees): 78 khaṇḍugas in all. For this land yielding the above income the price of 78 varahas was fixed by arbitrators (madhyasta-parikalpita). The lands thus purchased for the price paid were granted as follows: for the food offerings of Nārasimhyadēvaru, lands yielding 30 khaṇḍugas of paddy annually; for feeding two people, lands yielding 36 khaṇḍugas; for offering perpetual lamp (before the god Nārasimhya), lands yielding 12 khaṇḍugas; altogether lands yielding 78 khaṇḍugas were granted for the charities abovenamed with pouring of water and this stone charter records the same:—

Witnesses to this are: the mahājānas of Hariharapura, the *buddhivantaru* (agents, *lit.* wise men) in the service of the king of Kāraḷa, Timmaya-sēnabōva of Bēltore, the inhabitants of the nād of Kārabayalu-Kuppavalli.

Between making a gift and protecting a gift, protecting is more meritorious than giving. By a gift made one goes to svarga and by protecting a gift one goes to a region from which there is no fall. Good fortune.

Note.

This inscription belongs to the matt at Hariharapura of the Smārta sect of Brahmans. It is of interest as it mentions four important personages of different places who were contemporaries:—namely Śrīrangarāya I, king of Vijayanagar (C. 1573-84), Bhairarasa Voḍeyar, chief of Kāraḷa, Narasimhabhārati, Pontiff of Śringēri (C. 1563-76) and Mādhavasarasvati, the ascetic head of the Hariharapur Matt. It is recorded that a disciple of this guru paid the value of 78 varahas to the Matt and purchased lands which were later handed over for services in the Narasimha temple at Hariharpur.

The word *buddhivantaru* seems to be used in the sense of agents or officers [see M. A. R. 1916 p. 62].

The date of the record corresponds to July 9th, 1573 A. D. a Thursday and not Sunday as stated in the grant.

There are several orthographical errors in the inscription.

41

In the same village Hariharapura, on a slab set up in the old site of the same Hariharapur Matt.

Size 4'—6"×2'

Nāgari characters and Kannada language.

ಅದೇ ಹರಿಹರಪುರ ಗ್ರಾಮದ ಹರಿಹರಪುರ ಮಠದ ವಠಾರದಲ್ಲಿ ಹುಳಚಿಪ್ಪಿನ ಮರದ ಕೆಳಗೆ ನಟ್ಟಕಲ್ಲು.

ಪ್ರಮಾಣ 4'—6"×2'

ನಾಗರಾಕ್ಷರ.

1. ಶ್ರೀ ಗಣಾಧಿಪತಯೇ ನಮಃ ನಿರ್ವಿಘ್ನಮಸ್ತು ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರ
2. ಚಾಮರ ಚಾರವೇ ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೇ ಸ್ವಸ್ತಿ ಶಾಲೀ
3. ವಾಹನ ಶಕ ವರ್ಷ ೧೩೩೫ನೆಯ ವರ್ತಮಾನಕ್ಕೆ ಸಲ್ಲುವ ಅಂಗೀರಸ ಸಂವತ್ಸರದ
4. ಚೈತ್ರ ಶುದ್ಧ ೧೫ ಭಾನುವಾರದಲು ಶ್ರೀ ಮದ್ರಾಜಾಧಿರಾಜ ರಾಜ ಪರಮೇಶ್ವರ
5. ಶ್ರೀ ಮಲ್ಲಕಾರ್ಜುನರಾಯ ಮಹಾರಾಯರು ವಿದ್ಯಾನಗರದ ಸಿಂಹಾಸನದಲಿ ಸಾ
6. ಮ್ರಾಜ್ಯವನು ಸುಖದಿಂದ ಪಾಲಿಸುತವಿಹಲ್ಲ ಅವರ ನಿರೂಪದಿಂದ . . ಯರಸ . . .
7. . . ದ . . . ನ್ನ ಶ್ರೀ ಮತ್ತು ಹರಿಹರಪುರ
8. ನ . . ಧರ್ಮ ಶಾಸನದ ಕ್ರಮವೆಂತೆಂದರೆ . .
9. ಜ . ಬಂದ , ಯ ದಾನಧಾರಾ ಪೂರ್ವಕವಾ
10. . . ೧೫ ಬಂದಿಯ ಭೂಮಿಗೆ ೬೨ ಬಂಡುಗೆ . . . ಕೃ ಕೊಡನ . . . ೧೨
11. . . ಕವ . . ಮನಲಯ ೧೫ ಬಂಡುಗೆ
12. . . . ಕೈಯ ಬಳಗೆ ಮೇಲು ವೆಚ್ಚಸಹವಾಗಿ
13. . . ಗ್ರಾಮದ ಪೂರುಮುಂದಿನ . . ಭೂಮಿಗಳಲಿ ದಂ . ಯನು ಕೊಂಡ . .
14. . . . ಬಂ ೫೫ ಕೊಂಡ ೧೫ ಬೆದ್ದ ಬಂ ೫ . ಕೊಡಗಿಯ . ರು ಹೊ
15. ಯಡೆ . ಭತ್ತದಗಡ್ಡೆ ಭಾಗದಲಿ ರಂನಗ
16. . . ಗಡಿ ಬ ೧೦ . . . ಮಿಯ ಗುತ್ತಿಗೆ ಬ ೫೦ ಮಳಲ
17. . . ಬಂ ೧೪ ಮ . ಬಂ ೧೪ . ಭತ್ತವನು ಮಕ್ಕ . . . ಗ . . .
18. . . ಮೊಳಗೆ ೫೫ ಮಂದಿಗೆ ಬಂ ೧೨ ಕೊ ೪ ಲೆಕ್ಕದಲಿ . . ಧರ್ಮ . . .
19. ಗೆ ಸ್ತುತಿನಾಮಧೇಯವಾದ
20. ತ ವಾಗಿ ಕೊಟ್ಟವಾಗಿ
21. . . . ವಂನಗಳು ಕೊಡಿ
22.
23. ಹನುಶ್ರೋತ್ರ
24. ಶಂಣಗಳ
25. ದವರಿ
26. ಗೆ ಸುರ
27. . . . ಕೈ
28. ವೇ || ಬ್ರಹ್ಮಾರ್ಪಣಮಸ್ತು ಶ್ರೀ ||

Translation.

Obeisance to Gaṇâdhipati. May there be no obstacles.—Invocation to Sambhu.

Be it well. In the year 1375 of the Śālivāhana era corresponding to the cyclic year Ângirasa, on Sunday the 15th lunar day of the bright fortnight of Chaitra :— While the illustrious king of kings, supreme lord over kings, Mallikârjunarâya-mahârâya was ruling the kingdom in happiness seated on the throne of Vidyânagara :—

By his orders (nirûpa) Hariharapura charity as follows :— with pouring of water gave away for 15 khaṇḍies of land 62 khaṇḍugas 15 khaṇḍugas of Manali for the extra expenditure in the lands in front of the village 55 khaṇḍugas 15 khaṇḍugas of dry land kodagi paddy lands fixed income 50 khaṇḍugas Malali 14 khaṇḍugas of paddy at the rate of 12 khaṇḍugas and 4 koḷagas to 55 persons :— May Brahma (god) be pleased. Good fortune.

Note.

This inscription is much worn out and is thus full of lacunae from line seven to the end. It belongs to the reign of Mallikârjuna, king of Vijayanagar (circa 1446-1467). It seems to record a grant of lands to some one at Hariharapura under the orders of the king [See M. A. R. 1916, p. 62]. The date is given as Ś 1375 Ângirasa Chai. śu 13 Sunday and corresponds to 2nd April 1452, Sunday if we take Ś1374 Ângirasa. It may be also interesting to note that the name of the capital of Mallikârjuna is given as Vidyânagara and not as Vijayanagara which is the usual form at that time.

42

At the same village Hariharapura, on the 1st slab near the north wall of the Mādhavêśvara temple.

Size 5' × 1'—6"

Nâgari characters and Kannaḍa language.

ಕೊಪ್ಪದ ತಾಲ್ಲೂಕು ಹರಿಹರಪುರ ಹೋಬಳಿ ಕನಕಾ ಗ್ರಾಮದಲ್ಲಿ ಕೆಳಗಿನ ಅಗ್ರಹಾರದ ಮಾಧವೇಶ್ವರ ದೇವಸ್ಥಾನದ ಉತ್ತರ ಗೋಡೆಗೆ ಒರಗಿಸಿರುವ 1ನೇ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5' × 1'—6"

ನಾಗರಾಕ್ಷರ.

1. ಶ್ರೀ ಗಣಾಧಿಪತಯೇ ನಮಃ | ಶ್ರೀ ಸರಸ್ವತಾಯೈ ನಮಃ | ಶ್ರೀ ಮಾ
2. ಧವೇಶ್ವರಾಯ ನಮಃ | ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರ ಚಾಮರಚಾರವೇ ತ್ರೈಲೋಕ್ಯ

3. ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೇ | ಸ್ವಸ್ತಿ ಶ್ರೀ ಜಯಾಭ್ಯುಜಯ ಶಕವರೂಪ ೧೩೪೦ನೇ
4. ಯ ಹೇಮಲಂಬ ಸಂವತ್ಸರದ ಮಾಘ ಶುದ್ಧ ೭ ಶ ಶ್ರೀಮತು ಕಾಶ್ಯಪಗೋತ್ರದ ಬೆಂದಣ್ಣಂಗಳು
5. ನಾಗಂಣ್ಣಂಗಳ ಮಕ್ಕಳು ಮಲ್ಲಂಣ್ಣಂಗಳು ವಿಶ್ವಾಮಿತ್ರ ಗೋತ್ರದ ನಾಗಪ್ಪಂಗಳ ಮಕ್ಕ
6. ಳು ನಾಗಂಣ್ಣಂಗಳಿಗೆ ಕೊಟ್ಟ ಶಿರಾ ಶಾಸನದ ಕ್ರಮ ನಮಗೆ ಹರಿಹರ ಮಹಾರಾ
7. ಯರಿಂದ ದಾನ ಧಾರಾಪೂರ್ವಕವಾಗಿ ತಾಂಬ್ರ ಸಾಸನಸ್ಥವಾಗಿ ಬಂದ ಕುಪ್ಪವಳ್ಳಿಯೊಳಗೆ
8. ಣ ದೇವಿಯಕ್ಕನ ಹರವರಿಯು ನಾಲ್ಕು ಹಣವಿನ ಕುಳದ ಭೂಮಿಯನು ಆ ಭೂಮಿಗೆ
9. ಸಲುವ ಗೃಹಾ ರಾಮಕ್ಷೇತ್ರ ಸಹಿತವಾಗಿ ಸರ್ವಮಾಂಸ್ಯವಾಗಿ ಆ ಚಂದ್ರಾಕ್ಷಸ್ಥಾಯಿ ಯಾ
10. ಗಿ ಪುತ್ರ ಪಾತ್ರಾಭಿವೃದ್ಧಿಯಾಗಿ ಸುಖದಿಂ ಭೋಗಿಸುವಂತಾಗಿ ತಾಲು ಆ ನಾಗಂಣ್ಣಂಗಳಿಗೆ
11. ಧಾರೆಯನೆಹಿದು ಕೊಟ್ಟ ಶಿರಾಶಾಸನ | ಆ ಮಲ್ಲಂಣ್ಣಂಗಳ ಒಪ್ಪ ಶ್ರೀ ಡಿಬಳ ದೇವರು ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ
12. ಶ್ರೀಮನ್ನಹಾರಾಜಾಧಿರಾಜ ರಾಜಪರಮೇಶ್ವರ ಶ್ರೀ ವೀರ ಪ್ರತಾಪ ದೇವರಾಯ ಮಹಾ
13. ರಾಯರ ನಿರೂಪದಿಂ ಅರಗದ ರಾಜ್ಯವನು ರಾಯಪ್ಪ ಒಡೆಯರ ವಿಠಂಣ್ಣ ಒಡೆಯರು
14. ಆಳುತ್ತಿಹ ಕಾಲದಲು ಆ ವಿಠಂಣ್ಣ ಒಡೆಯರು ಪ್ರತಾಪ ಹರಿಹರಪುರದ ಆ
15. ಗೃಹಾರದ ಮಹಾ ಜನಂಗಳಿಗೆಯೂ ಅಪೆದ್ದಂಣ ನಾಗಂಣ್ಣ ಐಯ್ಯಗಳ ಮಕ್ಕಳು
16. ಮಲ್ಲಂಣ್ಣ ಐಯ್ಯಗಳಿಗೆ ಯೂ ಕೊಟ್ಟ ಒಕ್ಕಲು ವಿವರದ ಶಿರಾಶಾಸನದ
17. ಕ್ರಮವಂತೆಂದರೆ ಪೂರ್ವದಲೂ ಶ್ರೀ ವೀರಪ್ರತಾಪ ಹರಿಹರ ಮಹಾರಾಯರು
18. ಪೆದ್ದಂಣ್ಣ ನಾಗಂಣ್ಣ ಐಯ್ಯಗಳಿಗೆ ಯೂ ಬ್ರಾಹ್ಮರಿಗೆ ಯೂ ತಮ ಹೆಸರ ಪ್ರತಾಪ
19. ಹರಿಹರಪುರದ ಅಗ್ರಹಾರವನು ಸರ್ವಮಾಂಸ್ಯವಾಗಿ ಧಾರೆಯನೆಹಿದು ತಾಂ
20. ಬ್ರ ಶಾಸನವನೂ ಚಿತ್ತೈಸಿದಲ್ಲಿ ಆ ಅಗ್ರಹಾರದ ಹಳ್ಳಿಗಳಿಗೆಯೂ ತಂ
21. ಮು ಥಂಡಾರ ಸ್ಥಲದ ಒಕ್ಕಲುಗಳಿಗೆಯೂ ಸಂವಾಜವಾಗದ ಹಾಗೆ ಆ ಧರ್ಮಸ್ಥಲ
22. ಕ್ಕ ತೆಹುವ ಒಕ್ಕಲುಗಳನು ವಿಂಗಡಿಸಿ ಕುಡ ಹೇಳಿ ಆಕಾಲದಲು ಅರಗದ ರಾ
23. ಜ್ಯವನಾಳುತ್ತಿದ್ದ ಸಾವಂಣ್ಣ ಒಡೆಯರಿಗೆ ಆ ಮಹಾರಾಯರು ನಿರೂಪವ ಚಿತ್ತೈ
24. ಸ್ತರಾಗಿ ಆ ಸಾವಂಣ್ಣಗಳು ಸಾತಲಗೆಯ ನಾಡೊಳಗಣ ಮೇಲುಭಾಗಿಯನಲು
25. ವಾಗಿಲ ಅರಸಂಣ್ಣ ಹೆಗ್ಗಡೆವೀರೇಗಡೆಗಳನೂ ಅರಗದ ಚಾವಡಿಗೆ ಕರ
26. ಸಿ ಸಾತಳಿಗೆಯ ಸಾವಿರ ಐದು ಭೂಮಿ ಒಂಭತ್ತು ಅಘ್ರಾರದವರ ಮುಂದಿಟ್ಟು ಆ ಸಾವಣ್ಣ
27. ಗಳು ಆ ಅರಸಂಣ್ಣ ಹೆಗ್ಗಡೆ ವೀರ ಹೆಗ್ಗಡೆಗಳ ಕೂಡ ಧರ್ಮ ಸ್ಥಳಕ್ಕೆ ತೆಹುವದಕ್ಕೆ ಒಕ್ಕಲ ಎಂ
28. ಸಡಿಲ ಕೊಡುಯೆಂದು ಹೇಳಿದಲ್ಲಿ ಅರಸಂಣ್ಣ ಹೆಗ್ಗಡೆ ತಾನು ತೆಹುವ ಥಂಡಾರ ಸ್ಥಳದ ನೆಲು
29. ವಾಗಿಲಗೆ ಒಕ್ಕಲನು ವಿಂಗಡಿಸಿಕೊಂಡು ಧರ್ಮ ಸ್ಥಳವಾದ ತುಂಬುರವಳ್ಳಿಗೆ ಒಕ್ಕ
30. ಲ ಪಿಟುಚಿಕೊಟ್ಟು ಆ ಒಕ್ಕಲು ನೆಲವಾಗಿಲ ದೆಹಟುವಿಗೆ ಅಲ್ಲಯ ನಷ್ಟಿ ತುಷ್ಟಿ
31. ಗೆ ಅವುದಕ್ಕೆ ಅರಸನಾದು ಆರು ಹಿಡಿಯನ್ನಲ್ಲದೆಂದು ಆ ಅರಸಂಣ್ಣ ಹೆ
32. ಗ್ಗಡೆ ಪೂರ್ವದಲ್ಲ ಆ ಪೆದ್ದಂಣ್ಣ ನಾಗಂಣ್ಣ ಐಯ್ಯಗಳಿಗೆ ಕೊ
33. ಟ್ಪಪಟ್ಟೆಯ ಒಕ್ಕಲವಿವರ ಲಕ್ಕ ಹೆಗ್ಗಡತಿ ತನಮಕ್ಕಳು ಸಹ ತೆ
34. ಟುವ ಕುಲಗಳ ಹೊನ್ನಕ್ಕನ ಬೊಮ್ಮಂಣನ ಕುಲಗೆ ೨ ಸಿರಿಯಕ್ಕನ
35. ಮಗಳು ಬೊಮ್ಮಕ್ಕ ತನ ಮಕ್ಕಳು ಸಹ ತೆಹುವ ಕುಲಗೆ ೨ ಬೊಮ್ಮಕ್ಕ
36. ನಮಕ್ಕಳು ತಿಪ್ಪು ಸಹಪಟುವ ಕುಲಗೆ ೩ ನಾಡು ಹೆಗ್ಗಡತೆಹುವ
37. ಕುಲಗೆ ೩ ಕುಪ್ಪವಳ್ಳಿಗೆ ತೆಹುವ ಹಣ ೫ ಕಾಮಕ್ಕನ ಮಕ್ಕಳು ಸಹತೆ
38. ಟುವ ಕುಲ ಗೆ ೧ ಬೊಳುವಿನ ಬೊಮ್ಮಂಣನ ಕುಲ ಪಣ ೩ ಆ ಬೊಮ್ಮ
39. ಕ್ಕನ ತಂಗಿ ಹೊನ್ನಕ್ಕನ ಮಗ ಬಾಲ ಬೊಮ್ಮಂಣ ತೆಹುವ ಕುಳಪಣ ೩ ಬಂ
40. ಕಿಯ ಬಳಿಯ ಬೋಬಗಡೆ ವೀರಹೆಗ್ಗಡೆಗಳು ತೆಹುವ ಕುಳಗೆ ೨ ಅಂ
41. ತುವರಹ ಗಂಟ ೩ ಪಟ್ಟಿಯಲದ್ದ ಸಾಕ್ಷೆಗಳು ಅಲಮಾನಿಯ ನಾ
42. ಗಪ್ಪ ಹೆಗ್ಗಡೆ ಹೊಕ್ಕುವಳ್ಳಿಯ ತೈಲಪ್ಪ ಹೆಗ್ಗಡೆ ಕೊಳವಳ್ಳಿಯ ಬೊಮ್ಮಂಣ್ಣ ಹೆಗ್ಗ

43. ಡೆ ಹೆಲೂರ ಸಂಧು ಹೆಬ್ಬಾರುವ ಕೋಟ್ಯಪ್ಪ ಐಯ್ಯನವರು ಕೋಟ್ಯಪ್ಪ ಹೆಬ್ಬಾರುವ
44. ಇಂತಪ್ಪದುಕ್ಕೆ ನಂಡಸೇನದೋವ ಸಾಯಪ್ಪನ ಬರಹ ಆ ಕರ್ತೃ ಆರಸಂಣ್ಣ ಹೆ
45. ಗ್ಗಡೆಯ ಒಪ್ಪ ಶ್ರೀ ಶಂಕರದೇವರು ಸಾಕ್ಷೆಗಳ ಒಪ್ಪ ಶ್ರೀ ಬನದ್ದೇವಿ
46. ಶ್ರೀ ಕೇಶವದೇವರು ಶ್ರೀ ಕೇಶವದೇವರು ಶ್ರೀ ಕೊಂತದೇವಿ ಶ್ರೀ ಕೊಂತದೇವಿ
47. ಶ್ರೀ ಶಂಕರದೇವರು ಕಾರಬಯಲಿಗೆ ತೆಲುವ . . ಪಣಂ|| ಕುಳಕ್ಕೆ ತೆಲುವದ
48. ಕ್ಕು ವೀರ ಹೆಗ್ಗಡೆ ಕೋಟ್ಯಪ್ಪನು ಮತ್ತಿವಾನಿಯ ನಾಗ್ಯಬ್ಬಯ ಮಕ್ಕಳು ದೊಮ್ಮಕ್ಕೆ
49. ನ ಮಕ್ಕಳು ಸಹ ಸಿಂಗಿದೇವನ ಹರುವಿಂದ ತೆಲುವದು ಪಣ ೩ ಈ ಒಕ್ಕಲು ವಿವರದ ಪಟ್ಟಿಯ
50. ನು ಮಹಾಜನಂಗಳು ಮಲ್ಲಂಜೈಯ್ಯಗಳ ನಮಗೆ ತಂದು ಒದಿಸಿ ತೋಟರಾಗಿ ಹರಿಹ
51. ರ ಮಹಾಯರ ನಿರೂಪವಿದಿದು ವಿಂಗಡಿಸಿದ ಒಕ್ಕಲ-ಟ್ಟ ಕಾರಣ ಆ
52. ಹರಿಹರಪುರದ ಮಲ್ಲಂಜೈಯ್ಯಗಳಿಗೆಯೂ ಮಹಾಜನಂಗಳಿಗೆಯೂ ನಾವು
53. ಪಾಲಿಸಿ ತಮ್ಮ ಮಾನಸ ಬರಸಿದಿಸಿ
54. ಕೊಟ್ಟ ಶಿರಾ ಶಾನನ ಇಂತಪ್ಪದುಕ್ಕೆ ವಿಠಂಜಿಗಳ ಬರಹ
55. ಮಂಗಳಮಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Transliteration.

1. śrī Gaṇādhīpatayē namaḥ śrī Sarasvatyāyai namaḥ śrī Mā-
2. dhavêśvarāya namaḥ namas tūṅga-śīrāśchumbi-chāṇdra-chāmara-chāravê
trailōkyā-
3. nagaṛārambha-mūlastambhāya Śaṁbhavê | svasti śrī jayābhyujaya Śa-
kavarusha 1340 ne-
4. ya Hēmalāmbi-saṁvatsarada Māgha śudha 7 Śa śrīmatu Kāśyapa-gōtrada
Pedamṇamgaḷu
5. Nāgaṁṇamgaḷa makkaḷu Mallamṇamgaḷu Viśvāmitra-gōtrada Nāgappa-
ṇgaḷa makka-
6. ḷu Nāgaṁṇamgaḷige koṭṭa śilāśāsanada krama namage Hariharamahārā-
7. yarimda dāna-dhārā-pūrvakavāgi tāmbraśāsanasthavāgi baṇḍa Kupa-
valliyolaga-
8. ṇa Dēviyakkana-haravariya nālku haṇavina kuḷada bhūmiyaṇu â-bhūmige
9. saluva grihārāma-kshētra-sahitavāgi sarvaṁmāṇṇyavāgi āchāṇḍrārka-
sthāyī-
10. gi putra-pautrābhivṛddhiyāgi sukhadiṁ bhōgisuvantāgi tāu â Nāgaṁna-
gaḷige
11. dhāreyaṇṇadu koṭṭa śilāśāsaṇa | â Mallamṇamgaḷa oppa śrī Aubaḷa-dōvaru
śrī śrī śrī
12. śrīman mahārājādhirāja rājaparamēśvara śrī vīrapratāpa Dēvarāya-mahā-
13. rāyara nirūpaḍiṁ Āragada rājyavanu Rāyappa-oḍeyara Viṭhamṇa-
oḍeyaru
14. āḷuttiha kāladaḷu â Viṭhamṇa-Oḍeyaru Pratāpa Hariharapurada a-
15. grahārada mahājanamgaḷigeyū â Peddamṇa Nāgaṁṇa-aiyyagaḷa
makkaḷu

16. Mallamṇṇa-aiyyagaligeyū kōṭṭa okkalu vivarada śilāśāsanada
17. kramaveintemdare pūrvadalū śrī Vīrapratāpa Harihara-mahārāyaru
18. Peddamṇṇa Nāgamṇṇa-aiyyagaligeyū brāhmarigeyū tamma hesara
Pratāpa-
19. Hariharapurada agrahāravanu sarvamamnyavāgi dhāreyaṇeṇadu tām-
20. bra-śāsanavanū chittaisidalli ā agrahārada halligaligeyū tam-
21. ma bhaṇḍāra-sthalada okkalugaligeyū samvājavāgadahāge ā dharmma-
sthala-
22. kke teṇuva okkalugalanu viṇḡaḍisi kuḍa hēli ā-kāladalu Āragada rā-
23. jyavan āluttidda Sāvamṇṇa-odeyarige ā-mahārāyaru nirūpava chittai-
24. starāgi ā Sāvamṇṇagaḷu Sātāligeya-nāḍolagaṇa mēlubhāgiya Nel-
25. vāgila Arasamṇṇa-heggaḍe Vireggāḍegalanū Āragada-chāvaḍige kara-
26. si Sātāligeya-sāvira aidu bhūmi ombhattu-aghrāradavara muṇḍiṭṭu ā
Sāvaṇṇa-
27. gaḷu ā Arasamṇṇa-heggaḍe Viraheggāḍegaḷa kūḍe dharmma-sthalakke
teṇuvadakke okkala viṇ-
28. ḡaḍisi koḍuyamdu hēliḍalli Arasamṇṇa-heggaḍe tānu teṇuva Bhaṇḍāra-
sthalada Nel-
29. vāgilige okkalanu viṇḡaḍisikomdu dharmasthalavāda Tumburavallige
30. okkala piṇchikoṭṭu ā-okkalu Neluvāgila. dehaṇuvige alliya nashṭi-tushti-
31. ge āvudakke Arasunāḍu āru hiḍiya salla-deṇdu ā Arasamṇṇa-he-
32. ggaḍe pūrvadalū ā Peddamṇṇa Nāgamṇṇa-aiyyagalige ko-
33. ṭṭa paṭṭeya okkala vivara Iakka-heggaḍiti tamna makkaḷu saha te-
34. ruva kula ga 4 Homnakkana Bommamṇṇana kula ga 2 Siriyakkana
35. magaḷu Bommakka tamna makkaḷu saha teṇuva kulaga 2 Bommakka-
36. na makkaḷu Tippu saha teṇuva kula ga 3 nāḍuheggaḍe teṇuva
37. kula ga 3 Kuppavallige teṇuva haṇa 5 Kāmakkana makkaḷu saha te-
38. ruva kula ga Boḷuvina Bommmamṇṇana kula paṇa 3 ā-Bomṇṇma-
39. kkana taṇgi Homnnakkana maga Bālabommmamṇṇa teṇuva kuḷa paṇa 3
Bam-
40. kiya baḷiya Jōbigaḍe Viraheggāḍegaḷu teṇuva kuḷa ga 2 am-
41. tu varaha ga 18½ i-paṭṭeyallidda sākshegaḷu Ālamāniya Nā-
42. gappaheggaḍe Hokkuvalliya Tailappa-heggaḍe Koḷavalliya Bommmamṇṇa
hegga-
43. de Helalūra Sambhu-hebbāruva Kōṭyappa-aiyyanavaru Kōṭyappa-
hebbāruva
44. imṭappudakke nāḍa-sēnabōva Sāyappana baraha ā karttṛi Arasamṇṇa-he-
45. ggaḍeya oppa śrī Śamkara-dēvaru sākshegaḷa oppa śrī Banaddēvi
46. śrī Kēsavadēvaru śrī Kēsavadēvaru śrī Koṃtidēvi śrī Koṃtidēvi
47. śrī Śamkaradēvaru Kārabayalimge teṇuva paṇa 1½ kuḷakke teṇuvada-

48. kku Vîra-heggaḍe Kôṭyappanu Mattivāniya Nāgyabbeya makkaḷu
Bommmakka-
49. na makkaḷu saha Simgidēvana haruvimda teruvaḍu paṇa 3 i okkalu viva-
rada paṭṭeya-
50. nu mahājanamgaḷu Mallamṇaiyyagaḷu namage taṇdu ḍḍisi tōḷalāgi
Hariha-
51. ra-mahârâyara nirûpaviḍidu vimgaḍisida okkalatṭa kâraṇa a-
52. Hariharapurada Mallamṇayyamaḷigeyû mahâjanamaḷigeyû nâvu
53. pâlisi tamina mānisa.....barasi naḍisi
54. koṭṭa śilâśâsana imṭappudakke Viṭhamṇagaḷa baraha
55. mamgaḷa mahâ śrî śrî śrî śrî śrî

Translation.

LL. (1-3).

Obeisance to Gaṇādhpati: Obeisance to Sarasvatî: Obeisance to Mādhavêśvara: (the usual stanza in praise of Śambhu.)

Be it well. In the Śaka year 1340 of increasing prosperity corresponding to the cyclic year Hēmaḷambi, on Saturday the 7th lunar day of the bright half of Māgha in the year Hēmaḷambi, Mallanṇa, son of Peddanṇa Nāganṇa of the Kāśyapa-gôtra granted the following stone charter to Nāganṇa, son of Nāgappa of the Viśvâmitra-gôtra:—

We have granted with the pouring of water, as *sarvamānya*, to last as long as the moon and sun endure to be enjoyed in peace by the sons and grandsons and their descendants to the said Nāganṇa, lands of the annual income of four haṇas with the houses, gardens, dry lands included therein, situated in the estate of Dēviyakka (Dēviyakkanaharavariya) within the village Kuppavaḷḷi which has been bestowed on us with pouring of water, by Harihara-mahârâya who has also granted a copper śâsana recording the gift:—The signature of Mallanṇa:—Śrî Aubaḷadēvaru: Good fortune.

LL. (12-24).

When under the orders (nirûp) of the illustrious mahârājādhirāja rājaparamêśvara Vîra-Pratâpa Dēvarâya-mahârâya, Râyappa Oḍeyar's (grandson) Viṭhanṇa Oḍeyar was ruling the kingdom of Âraga: the said Viṭhanṇa Oḍeyar issued a stone śâsana as follows making a distribution of the tenants (okkalu-vivarada śilâśâsana) to the mahâjanas of the agrahâra of Pratâpa Hariharapura and to Mallanṇaiya, son of Peddanṇa Nāganṇaiya.

In the former days the illustrious Vîra-pratâpa Harihara-Mahârâya created an agrahâra in his name called Hariharapura-agrahâra and granted it free from imposts,

with pouring of water to Peddanna Naganaiya and other Brahmans and gave a copper śāsana therefor. After this the king sent a *nirūp* (order) to Sāvanna Oḍeyar, governor at that time, of the kingdom of Āraga directing him to distribute the tenants paying assessment to that *dharmasthala* (or *agrahāra*) so that there might not arise any trouble between Government tenants and those of the villages of the *agrahāra*. Thereupon the said Sāvanna summoned Arasanna Heggade and Vira Heggade of Neluvāgil situated in the upper parts (*mēlubhagi*) of Sātālige-nāḍ to the *chivāḍi* (court) of Āraga and also summoned the residents of the nine *agrahāras* and 1005 *bhūmi*? of Sātālige. He next called upon the said Arasanna Heggade and Vira Heggade to make a division of tenants who would pay assessment to the *dharmasthala* (or *agrahāra*). Accordingly Arasanna Heggade having distributed the tenants for the Government village Neluvāgil to which he himself was paying assessment separated (*piṛuchikottu*) the tenants of Tumburavalli which was a *dharmasthala*, gave a *paṭṭe* or roll of assessment to Peddanna Naganaiya stating that these tenants were not to be molested either by the king or the nāḍu for any loss (*naṣṭatusṭi*) and (for *deharu*?) that might occur at Neluvāgil.

The following are the names of the tenants contained in the *paṭṭe* given by the said Arasanna Heggade. Lakka-heggaditi and her sons paying four *gadyāṇas* as assessment: Honnakka's (son) Bommanṇa paying two *gadyāṇas*: Siriyappa's daughter Bommakka and her sons paying two *gadyāṇas*: Bommakka's sons and Tippu paying three *gadyāṇas*; the heggade of the nāḍ paying three *gadyāṇas*; for Kuppavalli five *paṇas* should be paid; Kāmakka's sons paying one *gadyāṇa*; Boḷuvina Bommanṇa paying 3 *paṇas*; Bommakka's younger sister Honnakka's son Bāla Bommanṇa paying 3 *paṇas*; Jōbigade and Viraheggade of Bankiya-bali paying 2 *gadyāṇas*; total assessment 18½ *gadyāṇas*?

The witnesses to this *paṭṭe* were Nāgappa Heggade of Ālamāni; Tailappa Heggade of Hokkuvali; Bommanṇa Heggade of Kolavalli; Sambhu Hebbāruva of Helalūr; Koṭyappa Aiya; Koṭyappa Hebbāruva. The writing (of this *paṭṭe*) was executed by Sēnabōva Sāyappa; the signature of the governor? (*karṭri*) Arasanna Heggade; Śrī Śankaradēvaru; the signature of the witnesses; Śrī Banadēvi; Śrī Kēsavadēvaru; Śrī Kēsavadēvaru; Śrī Kontidēvi; Śrī Kontidēvi; Śrī Sankaradēvaru. The land or estate known as Kārabayalu has to pay 1½ *paṇas* as assessment; Viraheggade and Koṭyappa and the children of Nāgyabbe of Mattivāni and the children of Bommakka should pay 3 *paṇas* from the lands (*haravu*) of Singidēva.

LL. (49-55).

This *paṭṭe* was produced by (Peddanna Naganaiya's son) Mallannaiya and the *mahājanas* before us (*viz.*, Viṭṭhanṇa Oḍeyar) and was duly read and exhibited. Thereupon as the *paṭṭe* contained the distribution of the tenants according to the

order of Harihara-mahârâya we have granted this silâśāsana in confirmation to the said Mallannaiya and the mahâjanas.

The signature of Viṭhanṇa to this charter.

Good Fortune.

NOTE.

This record is of interest as it gives details of the revenue administration of the time of Harihara II and Dêvarâya II of Vijayanagar. Viṭhanṇa Oḍeyar of this record was the governor of Âraga from 1403 to 1417 [E. C. VIII Tirthahalli 104, 148, etc.].

He was a Brahma-Kshatriya in caste and was very liberal in his endowments to temples and Brahmans. (See M. A. R. 1931, p. 203.) His father was Bommanṇa Oḍeyar who was the nephew of Râyappa Oḍeyar. (E. C. VI. Koppa, 53.)

The date of the grant is given as Ś 1340 Hêmalambi sam. Mâgha śu 7 Saturday. Ś 1340 is Viḷambi. The previous year Ś 1339 is Hêmalambi. Mâgha śu 7 of this year corresponds to 14th January A. D. 1418 which is a Friday. But if we take the solar month corresponding to Mâgha, viz., Kumbha the date corresponds to 12th February A. D. 1418, a Saturday. Probably this is the date intended (12th February, 1418 A. D.). The name Pâyappa has been wrongly printed in place of Râyappa Oḍeyar in p. 60, M. A. R. 1916.

43

At the same village Hariharapura, on the 2nd slab to the north of the same Mâdhavêśvara temple.

Size 4'—6"×2'—6".

Nâgari characters and Kannada language.

ಕೊಪ್ಪದ ತಾಲ್ಲೂಕು ಹರಿಹರಪುರದ ಹೋಬಳಿ ಕನಕಾ ಗ್ರಾಮದಲ್ಲಿ ಕೆಳಗಿನ ಅಗ್ರಹಾರದಲ್ಲಿ
ಮಾಧವೇಶ್ವರ ದೇವಸ್ಥಾನದ ಉತ್ತರ ಗೋಡೆಗೆ ನಿಲ್ಲಿಸಿರುವ ೨ನೆಯ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4'—6"×2'—6"

(ಮೊದಲು ಇಪ್ಪತ್ತೊಂದತ್ತು ಪಟ್ಟಿಗಳು ನವೆದುಹೋಗಿವೆ.)

30. . . . ಯಜುಶಾಖೆಯು ಭಟ್ಟರಿಗೆ ಹರಿಹರ
31. ಯಜುಶಾಖೆಯ ದೇವರು ಭಟ್ಟರ ಮಕ್ಕಳು ೮
32. ಬಂಜಗಳಿಗೆ ವೃತ್ತಿ ೧ ಮಕ್ಕಳು . ಗವದೀಕ್ಷಿತರಿಗೆ ವೃತ್ತಿ ೧ ರುಕುಶಾಖೆಯ
33. . . ಗೋತ್ರದ ರುಕುಶಾಖೆಯ ಬರಮಂಜಗಳ ಮಕ್ಕಳು ಪೆಂಮಂಜಗ
34. ೪ಗೆ ವೃತ್ತಿ ೧ ಯಜುಶಾಖೆಯ ಭಾರದ್ವಾಜ ಗೋತ್ರದ ವೃತ್ತಿ ೧ ಯಜುಶಾಖೆಯ
ಕಾಶ್ಯಪ ಗೋ
35. ತ್ರದ . . ಧರದೀಕ್ಷಿತರಮಕ್ಕಳು ಗುಂಡಂಜಗಳಿಗೆ ವೃತ್ತಿ ೧ ಯಜುಶಾಖೆಯ ಭಾರದ್ವಾಜ ಗೋತ್ರದ ಮಲ್ಲಂಗಳ
ಮಕ್ಕಳು [ಗಂ]

36. ಗಾಧರಭಟ್ಟರಿಗೆ ವೃತ್ತಿ ೧ ಯಜುಶಾಖೆಯ ಕಾಪಿಲ ಗೋತ್ರದ ವೇಮಣಂಗಳ ಮಕ್ಕಳು ಮಾಯಣಂಗಳಿಗೆ ವೃತ್ತಿ ೧ ರುಕುಶಾಖೆ
37. ಯ ಗಾತಮ ಗೋತ್ರದ ಇರುಗಪಂಗಳ ಮಕ್ಕಳು ಮಲನಾಥದೇವಗಳಿಗೆ ವೃತ್ತಿ ೧ ರುಕು ಶಾಖೆಯ ವಿಶ್ವಾಮಿ
38. ತ್ರ ಗೋತ್ರದ ನಾಗಪಂಗಳ ಮಕ್ಕಳು ನಾಗಂಣಗಳಿಗೆ ವೃತ್ತಿ ೧ ರುಕುಶಾಖೆಯ ವಿಶ್ವಾಮಿತ್ರ ಗೋತ್ರದ ಮಲ ಪಂಗಳ ಮ
39. ಕೃಳು ಬೊಪ್ಪಣಂಗಳಿಗೆ ವೃತ್ತಿ ೧ ರುಕುಶಾಖೆಯ ವಿಶ್ವಾಮಿತ್ರ ಗೋತ್ರದ ನಾಗಣಂಗಳ ಮಕ್ಕಳು
40. ಗೆ ವೃತ್ತಿ ೧ ಅಂತು ಆ ಪುಣ್ಯಕಾಲದಲ ಸುವರ್ಣೋದಕ ದಾನಧಾರಾ ಪೂರ್ವಕ
41. ವಾಗಿ ಕೊಟ್ಟವು ಆ ಕಾರಬಯಲು ಪೂಳಿಗೆ ನಿಧಿನಿಕ್ಷೇಪ ಜಲತರುಪಾಪಾಣ ಅಕ್ಷೀಣ ಆಗಾಮಿ ಸಿದ್ಧ ಸಾಧ್ಯಂಗಳೆಂಬ
42. ಅಪ್ಪ ಭೋಗತೇಜಸ್ವಾಮ್ಯ ಸಹಿತವಾಗಿ ಸರ್ವಮಾನ್ಯವಾಗಿ ಆಚಂದ್ರಾರ್ಕಸ್ಥಾಯಿಯಾಗಿ ಸುಖ
43. ಬ್ರಾಹ್ಮರಿಗೆ ನಾಗಣ್ಣಂಗಳು ಬರಸಿಕೊಟ್ಟ ಶಿರಾಶಾಸನ | ದಾನಪಾಲ
44. ನಯೋರ್ಮಧ್ಯೇ ದಾನಾಭ್ರೇಯೋನುಪಾಲನಂ ದಾನಾತ್ವೈರ್ಗಮವಾಪ್ನೋತಿ ಪಾಲನಾದಚ್ಚುತಂಪದಂ | ಸ್ವದ ತ್ವಾಂ ಪರದತ್ತಾಂವಾ ಯೋಹರೇ
45. ತಿ ಮರುಂಧರಾ | ಪಪ್ಪಿವರ್ಷಸಹಸ್ರಾಣಿ ವಿಷ್ಣುಯಾಂ ಜಾಯತೇಕ್ರಿಮಿಃ | ಸಾಮಾನ್ಯೋಯಂಧರ್ಮಸೇತುರ್ನೃಪಾ ಣಾಂ ಕಾಲೇ
46. ಕಾಲೇ ಪಾಲನೀಯೋಧವದ್ಧಿಃ | ಸರ್ವಾನೇತಾ ನ್ಯಾವಿನಃ ಪಾರ್ಥಿವೇಂದ್ರಾನ್ಯಯೋ ಭೂಯೋ ಯಾಚತೇ ರಾಮ ಚಂದ್ರಃ | ಈ ಧರ್ಮವ ನಾವ
47. ನಾನೊಬ್ಬನು ಅಳುತಿದವನು ವಾರಣಾಸಿಯಲ ಸಹಸ್ರಕವಿಲೆಯನು ಸಹಸ್ರಮಾ ಬ್ರಾಹ್ಮರನು ಕೊಯಿದ ದೋಷಕ್ಕೆ ಹೋಕನು ಯೀ
48. ಧರ್ಮವ ನಾವನಾನೊಬ್ಬ ಪಾಲಿಸಿದಾತನು ವಾರಣಾಸಿಯಲ ಸಹಸ್ರಮ . ಬ್ರಾಹ್ಮರಿಗೆ ಸಹಸ್ರ ಗೋವಕೊಟ್ಟ ಪಲಕ್ಕೆ ಹೋಕನು
49. ಯಂತಪ್ಪುದಕ್ಕೆ ಆ ಪದುಮಣ್ಣಯ್ಯಂಗಳ ಮಗ ಚೊಕ್ಕ ಹೊಂನಪ್ಪನ ಸ್ವಹಸ್ತ ದೊಪ್ಪ ನಾ
50. ರ ಸಿಂಹ

Translation.

To . . . bhaṭṭa of Yajusākhâ . . . Harihara . . . to Lakshanna son of Dévaru-bhataru of Yaju-sākhâ vṛitti 1 . . . to . . . son of . . . gapadikshita vṛitti 1 . . . Rik-sākhê . . . of . . . gôtra . . . To Pennanna son of Baramanna of Rik-sākhâ vṛitti 1 . . . To . . . , of Yajus-sākhê and Bhâradvâja-gôtra vṛitti 1; To Guṇḍanna, son of (Gangâ?) dhara-dikshita of Yajus-sākhê and Bhâradvâja-gôtra vṛitti 1; To Gangâdhara-dikshita, son of Mallana, of Yajus-sākhâ and Bhâradvâja-gôtra vṛitti 1; To Mâyanna son of Vêmana of Yajus-sākhâ and Kapila-gôtra vṛitti 1; To Mallinâthadêva, son of Irugappa of Rik-sākhê and Gautama-gôtra vṛitti 1; To Nâganna son of Nâgappa of Rik-sākhê and Viśvâmitra-gôtra vṛitti 1, To Boppaṇa, son of Malapa of Rik-sākhê and Viśvâmitra-gôtra vṛitti 1; To . . . son of Nâganna of Viśvâmitra gôtra vṛitti 1.

These vṛittis amounting in all to . . . have we given during that holy time with present of gold and pouring of water, so that they (donees) may enjoy in peace as *sarvamānya* and for as long as the moon and sun endure the eight rights of

enjoyment and possession consisting of treasure above or underground, water springs, trees, rock, imperishables, futures, present rights and possibilities Thus has Nāgaṇṇa granted the stone śāsana to Brahmans.—

LL. (44-46).

Usual imprecatory stanzas.

LL. (47-48).

Whoever destroys this act of charity will incur the sin of killing thousand tawny cows and thousand Brahmans in Benares. He who protects this charity will get the merit of giving away thousand cows to thousand Brahmans in Benares.

LL. (49-50).

Signature of Chokka Honnappa, son of Padumannayya to this :—Nârasimha.

NOTE.

More than half the inscription is lost as the characters in lines 1 to 30 are quite worn out and there are lacunae even in some lines below. Hence we neither have the name of the king nor the date of the grant. From the nature of the characters and the name of the donor Nāgaṇṇa of Viśvāmītra-gôtra who figures as a donee in line 6 of the previous grant it seems probable that the present record is of the same date as that of the first part of the previous record *viz.*, Ś 1340 or 1418 A. D. and is of the reign of Dêvarāya II. [M. A. R. 1916, p. 60.]

44

At the village Bālehalli in the hobali of Bālehonnûr in Narasimharājapura Sub-Taluk belonging to Koppa Taluk, in the enclosure of the Vîrabhadra temple near the Vîrāśaiva Matt.

Size 2½'×2'.

Kannada language and characters.

1. ಸ್ವಸ್ತಿಶ್ರೀಜಯಾದ್ವಯ ಶಕ ವ ೧೨೯೦ನೆಯ ಕೀ
2. ಲಕ ಸಂವತ್ಸರದ ಫಾಲ್ಗುಣ ಬ ೧೦ ಆ ಶ್ರೀಮನ್ಮಹಾಮಂ
3. ದೇವಸ್ವರಂ ಅರಿಯಾಯ ವಿಧಾದ ಧಾಸೆಗೆ ತಪ್ಪುವ ರಾಯರ
4. ಗಂಡ ಶ್ರೀವೀರಬುಕ್ಕನೊಡೆಯರು ಪ್ರಿಥ್ವೀರಾಜ್ಯಂಗಯ್ಯತ್ತಿ
5. ರೆ ಅರಗದ ರಾಜ್ಯವನಾಳುವ ಕುಮಾರ ವಿರುಪಂನೊ

- 6 ಡೆಯರ ಮಹಾಪ್ರಧಾನಿ ಮಾದರಸ ಒಡೆಯರು
7. ಮಾಡಿದ [ಧ] ಮ್ ಸಾತಳಿಗೆ ನಾಡೊಳಗೆ ಬಾಳೆಹಳೆ ಎರೇ
8. ಸ್ವರದೇವರ ಅಮೃತಪದಿಗೆ ಬಾಳೆಹಳೆಲ ವರ
9. ಹ ೧೦೦ ರ ೪೦ ಕುಳವಕಡಿದು ನಾಡು ಸಂತ
10. ಣಿಸಿ ಗುಡುವಳದಿಗಳೆ ? ಧೂಮಿ ಸಂ ೧೦೦|| ೦
11. ಪೂಸಿದಾನಿಯು
12. ಆ ಮಾದರಸ ವಡೆಯರು ನಾಡುಳ್ಳಿಯಲು ಸಿ .
13. ಒಳದಡ ಸ
14. ಮಃಣರನತ್ತ ಧರ್ಮ
15. ವಾರಣಾಸಿಯಲು ಸಾವಿರ ಕವಿಯ ಕೊಂದ
16. ಪಾಪದಲ ಹೋಹರು || ಸ್ವದತ್ತಂ ಪರದತ್ತಂ
17. ವಾ ಯೋಹರೇತಿ ವಸುಂಧರಾ ಪಷ್ಠಿ ವ
18. ಪ್ಪ ಸಹಸ್ರಾಣಿ ವಿಷ್ಣಾಯಾಂ ಜಾಯತೇ
19. ಕ್ರಿಮಿ

Note.

This belongs to the reign of Bukka I (Bukkannodeyar), king of Vijayanagar. He is given the titles mahâmandalêśvara and *ari-râya-vibhâḍa* (conqueror of enemy kings). Under him Kumâra Virupannodeyar is stated to be the ruler of the kingdom of Âraga. This Virupannodeyar was a son of Bukka I and several inscriptions of his are found in this area (See E. C. VI Koppa 6 of 1369, Mûdagere 52 of 1370, E. C. VIII Tirthahalli 16 of 1377). The kingdom of Âraga included parts of the present Koppa, Mûdagere, Tirthahalli and Nagar Taluks.

The present record registers a gift of land in the village Bâlehalli (the details regarding this land cannot be made out clearly owing to the letters indicating the same being much worn out) by Mâdarasaodeyar, *mahâpradhâni* (chief minister) of Virupannodeyar for the service of food offerings in the temple of Virêśvara (same as Virabhadra) in the village Bâlehalli situated in Sâtalige-nâḍ district. He seems to have obtained this land after satisfying the inhabitants of the *nâḍ* (by presents of money, etc.). He is stated also to have granted certain taxes (details not clear) in Nâḍulli (?) for setting up a free boarding house for Brahmans.

Mâdarasa Odeyar of the grant is the same as Mâdhavamantri who ruled (from about 1347 to 1391) the kingdoms of Chandragutti, Âraga and Konkan during the reigns of Harihara I, Bukka I and Harihara II. He was a scholar, general and minister. He was a Śaiva Brahman and a disciple of the Kâlāmukha priest Kriyâśakti. (See M. A. R. 1929, P. 171 and Ep. Ind. XXI, p. 17 ff.)

The grant is dated Ś 1290 Kilaka sam. Phâl. ba. 10 Ā corresponding to Sunday March 4, A. D. 1369. The record ends with the usual imprecation. [See M. A. R. 1916, p. 56.]

TARIKERE TALUK.

Bankanakatte copper śāsana of Śāluva Immadi Naraśimha dated Ś 1426 in the possession of Kṛṣṇabhāṭṭa in the village Bankanakatte in the hobali of Śivane.

Nāgari characters : Varāha seal : 3 plates.

ತರೀಕೆರೆ ತಾಲ್ಲೂಕು ಶಿವನೇ ಹೋಬಳಿ ಬಂಕನಕಟ್ಟೆ ಅಗ್ರಹಾರದ ವೃತ್ತಿವಂತರಾದ ಯಜಮಾನ ಕೃಷ್ಣ ಭಟ್ಟರಲ್ಲದ್ದ
ತಾಮ್ರಶಾಸನ. ನಾಗರಲಿಪಿ, ವರಾಹಮೊಹರಿನ ಉಂಗುರ ನಹ, 3 ಹಲಗೆ.

(೧ನೇ ಪತ್ರದ ಹಿಂಭಾಗ.)

1. ಶುಭಮಸ್ತು ವಂದೇಹಂ ದೇವದೇವಂ ತಂ ವಂದಾರು ವರದಾ
2. ಯಕಂ | ಕಾರಣಂ ಜಗತಾಂ ವಿಷ್ಣುವಾರಣಂ ವಾರಣಂ ಮು
3. ಖೇ | ಪಾಯಾದ್ವಃ ಸಮಹಾಕ್ರೋಡಃ ಕ್ರೋಡನ್ನಂಬುಧಿ ಪಲ್ವಲೇ | ಯ
4. ದ್ವಂಷ್ಠ್ಯಾದಂಡಮಾಲಂಬ್ಯ ಮಗ್ನಾಭೂಃ ಪುನರುತ್ಥಿತಾ | ಸ್ವಸ್ತಿಶ್ರೀ
5. ಅಸ್ತಿಶ್ರೀಮದಪಾಂಪುಷ್ಪಮಾಮೋದಿತ ದಿಗಂತರಂ | ಯನ್ನಿತ್ಯಂ
6. ಮೂರ್ಧ್ನ ಸಂಧತ್ತೇ ಯತ್ನೇನ ಮಹತಾ ಶಿವಃ | ತನ್ನಾದಧೂದ್ಧಧಸ್ತನ್ನಾ
7. ತ್ವರುಕ್ರೀತಿಃ ಪುರೂರವಾಃ | ಸಮ್ರಾಜಃ ಸಮಜಾಯಂತ ಕ್ರಮಶೋ
8. ನೇಕಶಸ್ತತಃ | ತದನ್ವಯಮಹಾಂಭೋಧೌ ಗುಂಡದೇವೋ ಗುಣೋತ್ತ
9. ರಃ | ಅಪಾರಿಜಾತೋಪ್ಪುದೂತಾರಿಜಾತ ಇವಾಪರಃ |
10. ಗುಂಡದೊಂದೋ ಗುಣಾಧ್ಯಶ್ರೀಮಾದಿರಃ ಜೋ ಮಹಾಯಶಾಃ ಗೌ
11. ತಯೋ ಗೀತ ಸತ್ಕೀರ್ತಿರ್ವೀರ ಶ್ರೀ ವೀರಹೋಬಲಃ | ಸಾವಿತ್ರಿ
12. ಮಂಗಿದೇವಶ್ಚ ತಥಾಸಾಳುವ ಮಂಗಿರಾಚ್ ತನ್ನಾದುದ ಭ
13. ಮನ್ನಯೇ ಪಡೇತೇಚಕ್ರವರ್ತಿನಃ | ತೇಷಾಮಧೂತವ್ಯಸುವ ಮಂಗಿ
14. ದೇವೋ ಮಹೀಮಹೇಂದ್ರೋಮಹನೀಯಕೀರ್ತಿಃ | ವಿಜಿತವೀರಂ ರ
15. ಣಧುರ್ಯೋವೀಕಂ ಕಠಾರಿ ಕಾಂತಸ್ಯ ಕಗಾದ ಗೃಹ್ಣಾತ್ | ತನ್ನಾ
16. ನ್ಮನೋರಥ ಇವಾಧಿಕ ಭಾಗಧೇಯಾದ್ಗೌತಕ್ಷಮಾಪತಿರಭೂ
17. ದ್ಭು ವನ್ನೈಕವೀರಃ | ಯದ್ವಾನವಾರಿವವಾರಿಧಿ ಜಾತಕೀ
18. ತಿ ಚಂದ್ರಃ ಸದಾಧವಳಯತ್ಯಮಲಸ್ತ್ರೀಲೋಕೀಂ | ಗುಂಡಕ್ಷಿತಿ
19. ಶೋಗುಣವಾಂಸ್ತತೋಭೂನ್ನವ್ಯ ಪ್ರನೂನಾದಿವ ಭವ್ಯಗಂಧಃ | ದ್ವಿಪ
20. ದ್ವರಾಬ್ಧಿಂಭುಜಮಂದರೇಣ ವಿಮಥ್ಯವೀರಶ್ರಯಮಗ್ರಹೀದ್ಯ
21. ಃ | ಗುಣಾಂಬುಧೇರ್ಗುಂಡವಿಭೋಸ್ತತೋಭೂನ್ಮರಾಂಭಿಕಾಯಾಂ ಮಹ
22. ನೀಯ ಕೀರ್ತಿಃ | ನೈಸಂಕರಾಯೋಯಮಹೋಬಲಸ್ತ್ರೀ ನೈಸಂಹ
23. ದೇವಸ್ಯ ವರಪ್ರಸಾದಾತ್ | ಅಸೀದ್ಧರಾವರಾಹೋಯಃ ಬರಾ
24. ಭೈರವೈರನಾಥರಾಂ | ಸಾಲುವಃ ಶತಸಂಘಾತಂ ಪಕ್ಷಿಘಾತಂ
25. ನಿಹತ್ಯಚ | ಕಿಣೀಕೃತ ಮಹಾಬಾಹೋ ರಥಿ ಪ್ರತ್ಯರ್ಥಿದಾನತಃ |

(೨ನೇ ಹಲಗೆ ಮುಂಭಾಗ.)

26. ಯಸ್ಯಬರ್ವರವಾಹತ್ವಂ ಯಥಾರ್ಥಮಭವತ್ಪರಂ | ಯಃಪಂಚ
27. ಶಾಖಶಾಖಾಭಿರ್ಜಿತ್ವಾಪಂಚಾಮರದ್ರುಮಾನ ಪಂಚಘಂಟಾನಿ

28. ನಾದೋಭೂತಂಚಘಂಟಾ ನಿನಾದನಾತ್ | ಯಸ್ತ್ರ ನಸ್ತ್ರೀ ಚಾರಚೋ
29. ರ ಪಾಂಡ್ಯರಾಯಾನ್ ಸ್ವಪಾಗುಚ್ಛೇಃ | ಭೀರೂಕ್ಯತ್ಯ ರಣೇಪ್ರಾಪ್ತೋಮೂ
30. ರು ರಾಯರ ಗಂಡತಾಂ | ಚಾಹತ್ತಮಲ್ಲಶ್ಚಾ ಲೂಕ್ಯ ನಾರಾಯಣ ಇ
31. ತೀರಿತಃ | ಯೋಮೋಹನ ಮುರಾರಿಶ್ಚೇತ್ಯವತಾರೋಹರೇಃ ಸ್ಯ
32. ಯಂ | ತಸ್ಯಾಸೀನ್ನಕಿಷೀ ಹರೇರಿವರಮಾ ಶ್ರೀರಂಗಮಾಂಬಾ ಸ
33. ತೀ ತಸ್ಯಾಮಿಮುಡಿನಾರಸಿಂಹ ನೃಪತಿರ್ಚಾತಃ ಸ್ಯ ರೋಮೂರ್ತಿ
34. ಮಾನ್ | ತತ್ತಾ ದೃಷ್ಟಿಹಿಮಾನಮಾತ್ಮ ಗುರುಮಪ್ಯಾದಾರ್ಯಶಾರ್ಯಾದಿಃ
35. ಸಂಖ್ಯಾಮತ್ಸರಿಭಿಗುಣೈರತಿ ಪತನ್ಯನ್ವರ್ಥನಾಮಾಯತೇ ಸು
36. ಮೇರುಂ ಸುರಶಾಖೀವ ಸುಮನಃ ಸುರಭೀಕೃತಃ | ಹೇಮ ಕೂಟ ಪ್ರಧೂತಂ
37. ತತ್ಸಿಂಹಾಸನಮುಪೈತಿಯಃ | ಯಸ್ಯದೈನಂದಿನಂಕೃತ್ಯಂ ಮಹಾದಾ
38. ನಾನಿ ಪೋಡಶ | ಮಸಂತ ಕನಕತ್ಯಾಗೋ ಬಾಲ್ಯಾರ್ಹಂಪಾಂಸುಖೇಲ
39. ನಂ | ಸಮಗ್ರಹಾರಾನ್ ದದತೋಗ್ರಹಾರದಾನಂ ಕಿಯದ್ಧಸ್ಯ ವದಾನ್ಯ
40. ಮೌಳೀಃ | ಕಿಂವಾ ಬಹುಕ್ಯಾಪಿಳ ವಿಶ್ವಚಕ್ರಬ್ರ ಹ್ಯಾಂಡ ದಾ
41. ತುಃ ಕಿಮದೇಯಮಸ್ತಿ | ಸೋಯಂ ನಿಸೀಮ ಭೂದಾನ ಚಕ್ರವರ್ತೀತಿ
42. ವಿಶ್ರುತಃ | ಮಹಾರಾ [ಜಾ] ಧಿರಾಜ ಶ್ರೀರಾಜನ್ಯಪರಮೇಶ್ವರಃ |
43. ಶಾಖೇಬ್ಧಪರಿಸಂಖ್ಯಾತೇ ರೃತುನೇತ್ರಯುಗೇಂದುಭಿಃ | ರಕ್ತಾ
44. ಕ್ಷಿ ನಾಮ್ನಿ ಮೈಶಾಖ್ಯಾಂ ಮಹಾಪುಣ್ಯ ತಿಥಾತಥಾ | ಮಹಾ ಕ್ಯ
45. ಪ್ಲಾಜಿನಾಭಿಖ್ಯದಾನ್ ಸಾದ್ಗಣ್ಯ ಸಿದ್ಧಯೇ | ದಶದಾನಾನಿ ಕು
46. ವಾಣೋಭೂದಾನ ಪಲಕಾಮ್ಯಯಾ | ಮಹಾರ್ಹತೇ ಹರಿತ ಸಗೋ
47. ತ್ರಾಯಾಮಿತಕೀರ್ತಯೇ | ರುಕ್ ಶಾಖಾಧ್ಯಾಯೇನೇ ಶಶ್ವದಾಶ್ವರಾ
48. ಯನಸೂತ್ರೀ | ಹರಿಣಾರ್ಯಸ್ಯ ಪೌತ್ರಾಯಲಂಗಣಾರ್ಯಸ್ಯ
49. ಸೂನವೇ | ಶ್ರೀಮತೇ ಚಿಕ್ಕಣಾರ್ಯಾಯ ಶ್ಲೋತ್ರಿಯಾಯ ಕುಟಂಬನೇ

(ಎನೇ ಪತ್ರದ ಹಿಂಭಾಗ)

50. ಬಾಗೂರು ಸೀಮ್ನಿ ವಿಖ್ಯಾತಂ ಸರ್ವಮಾನ್ಯತಯಾಸ್ಥಿತಂ | ನಿ
51. ಧಿಪ್ರಧೃತ್ಯಪ್ಪ ಭೋಗತೇಜಸ್ವಾಮ್ಯ ಸಮಸ್ಥಿತಂ | ಗ್ರಾಮಂ ಬಂ
52. ಕನಗಟ್ಟಾಬ್ಬಂ ಚತುಃ ಸೀಮಾನಮಸ್ಥಿತಂ | ಸಾಲುವ
53. ಶ್ರೀನಾರಸಿಂಹರಾಯಾಬ್ಧಿ ಪ್ರತಿನಾವಕಂ | ಅಚಂದ್ರಾರ್ಕಂ
54. ಪುತ್ರಪಾತ್ರಪಾರಂಪರ್ಯೇಣ ಭುಕ್ತಯೇ | ಸಹಿರಣ್ಯ ಪ
55. ಯೋ ಧಾರಾಪೂರ್ವಕಂ ದತ್ತವಾನ್ ಧ್ರುವಂ ಪ್ರತಿಗೃಹ್ಯದ್ವಿಜ ಶ್ರೇ
56. ಪೃಶ್ಠಿಕೃಣಾರ್ಯೋ ಮಹಾಯಶಾಃ | ಭುಜೇಗ್ರಹಾರಂತಮಿಮಂ ಸುಖೇ
57. ನಾಶ್ರಿತ ಬಾಂಧವ್ಯಃ | ಶತಾ ಉತ್ತರ ವಿಂಶತ್ಯಾ ಗ್ರಾಮ
58. ಸಂಖ್ಯಾಚ ಸೂಕರಂ | ಅದಿತ್ಯ ಚಂದ್ರೋವನಿರೋನ
59. ಲಶ್ಚದ್ಯಾಭೂಮಿರಾಪೋಹದಯಂಯಮಶ್ಚ | ಅಹಶ್ಚರಾತ್ರ
60. ಶ್ಚ ಉಥೇಚಸಂಧ್ಯೇ ಧರ್ಮಸ್ಯ ಜಾನಾತಿ ನರಸ್ಯ ವಿತ್ತಂ |
61. ದಾನಪಾಲನಯೋರ್ಮಧ್ಯೇ ದಾನಾಚ್ಛ್ರೇಯೋನುಪಾಲನಂ | ದಾ
62. ನಾತ್ಸ್ವರ್ಗಮವಾಪ್ನೋತಿ ಪಾಲನಾದಚ್ಛೃತಂ ಪದಂ | ಸ್ವದತ್ತಾಂ
63. ಪರದತ್ತಾಂವಾ ಯೋಹರೇತ್ರವಮುದ್ಧರಾ | ಪಷ್ಪರ್ವರ್ಷ ಶಹಸ್ರಾ
64. ಣಿ ವಿಷ್ವಾಯಾಂಜಾಯತೇ ಕ್ರಿಮಿಃ |

(ಈ ಮುಂದೆ ಬರೆಯದೆ ಸ್ತಂಭ ಬಿಟ್ಟಿದೆ.)

(೩ನೇ ಪತ್ರದ ಮುಂಭಾಗ.)

(ಈ ಮೊದಲ್ಲ ಬರೆಯದೆ ಸ್ಥಳ ಬಿಟ್ಟಿದೆ.)

65. ಸಾಮಾನ್ಯೋಯಂ ಧರ್ಮಸೇತು ಸ್ವಪಾಣಾಂ ಕಾಲೇ ಕಲೇ
 66. ಪಾಲನೆಯೋ ಭವದ್ಭಿಃ | ಸರ್ವಾನೇತಾನ್ ಭಾವಿನಃ ಪಾ
 67. ಫಿವೇಂದ್ರಾನ್ ಭೂಯೋ ಭೂಯೋ ಯಾಚತೇ ರಾಮಚಂದ್ರಃ |

(ಕನ್ನಡಕ್ಕರದಲ್ಲ) — ಶ್ರೀರಾಮಚಂದ್ರ

Transliteration.

(I Plate back side.)

1. śubham astu vandôham Dêva-dêvam tam vandâru-vara-dâ-
2. yakam¹ kâraṇam jagatâṁ vighnavâraṇam vâraṇam mu-
3. khê¹ pâyâd vah sa Mahâ-krôḍaḥ krîdānn ambudhi-palvalê¹ yad-
4. damshtrâ-damdam âlambya magnâ Bhûḥ punar utthitâ¹ svasti śrî
5. asti śrîmad Apâṁ-pushpam âmôdita-digamtaram¹ yan nityam
6. mûrdhni samdhattê yatnôna mahatâ Śivali¹ tasmâd abhûd Budhas tasmâ-
7. t puru-kîrtiḥ Purûravâḥ¹ samrâjaḥ samajâyanṭa kramasô'
8. nêkaśas tataḥ¹ tad-anvaya-mahâmbhōdhan Gunḍa-dêvô guṇōtta-
9. rah¹ apârijâtô pyudabhût Pârijâta ivâ parah¹
10. Gunḍa Bommô guṇâdhyâ-śrî Mâdirâjô mahâ-yaśâḥ Gau-
11. tayô gîta-sat-kîrtir vîraśrî Vîrahôbalaḥ¹ Śâvitri
12. Mamgidêvaś cha tathâ Sâḷuva Mamgirâṭ tasmâd udabha-
13. vann anyê shaḍ êtê chakravartinah¹ têshâm abhût Sâḷuva Mamgi-
14. dēvô mahî-mahēndrô mahanîya-kîrttiḥ¹ vijitya vîram ra-
15. na-dhuryam êkam Kâṭhârikâm tasya karâd agrîhāt¹ tasmân
16. manôratha ivâdhika-bhâgadheyâd Gautakshamâ-patir abhûd
17. bhuvanaika-vîrah¹ yad-dâna-vâri-navavarîdhi-jâta-kî-
18. rti-chandraḥ sadâ dhavalayatyamala trilôktm¹ Gunḍa-Kshitî-
19. sô guṇavâm statô bhûn navya-prasûnâd ivâ bhavya-gandhaḥ¹ dvishad-
20. balâbdhim bhuja-maṇḍarêṇa vimathya Vîra-śriyam agrahîd yah
21. guṇâmbudhêr Gunḍa-vibbhôs tatô bhûn Mallâmbikâyam maha-
22. nîya-kîrtiḥ¹ Nṛsimharâyô yaṁ Ahôbala śrî Nṛsimha-
23. dēvasya vara-prasâdât¹ âsîd Dharâ-varâhō yah khalâ-
24. bdhêr uddharan dharâm¹ Sâluvaḥ śata-samghâtâṁ pakshi-ghâtam
25. nihatya cha¹ kiptkṛita-mahâ-bâhôr arthi-pratyarthi-dânataḥ¹

(II Plate Front.)

26. yasya Barbara-vâhatvaṁ yathârtham abhavat param¹ yah paṁcha-
27. śâkha-śâkhâbhir jivâ paṁchâniara-drumân paṁcha-ghamṭâ-ni-
28. nâdô bhût paṁcha-ghamṭâ-ninâdanât¹ yas trîn astrî Châra Chô-
29. ra Pâṁdya-râyan sva-paurushaiḥ¹ bhîrû-kṛitya raṇê prâptô mû-
30. ru-râyara-gamḍatâṁ¹ Chauhattamallâś Châlûkyâ-nârâyana i-

31. tīritah | yô mōhana-Murârischê tyavatârô Harêh sva-
32. yam | tasyâsîn mahishî Harêr iva Ramâ Śrī-RaṅgamAmbâ sa-
33. tī tasyâm Imnaḍi Nārasimhanripatir jātaḥ Smarô mūrti-
34. mān tattāḍṛiṅg-mahimānam ātma-gurum apyaudārya-sauryādibhiḥ
35. samkhyā-matsaribhir guṇair atipatann anvartha-nāmāyatê Su-
36. mērum Sura-sākhiva sumanaḥ-surabhikṛitaḥ | Hēmakūṭa-prabhūtam
37. tat simhāsanam upaiti yah | yasya dainamdinam kṛityam mahâ-dā-
38. nāni shōḍaśa || vasaṇta-kanaka-tyāgô bālyārham pāmsu-khēla-
39. nam | samagrahārān dadatô gra-hāra-dānam kiyad yasya vadānya-
40. mauḷēh | kimvā bahūktya kḥiḷa-viśva-chakra Bramhāmḍa-dā
41. tuḷ kim adēyam asti | sōyam niḥ-sīma-bhū-dāna-chakravartīti
42. viśrutaḥ mahâ râ-dhi râja śrī rājanya-Paramēśvarah |
43. Śākhēbda-pari-samkhyātê ritu nētra yugēndubhiḥ | Raktâ-
44. kshi-nāumni vaisākhyām mahâ-puṇyatithau tathâ | Mahâ-kṛi-
45. shpājīnābhikhyā-dāna-sādganya-siddhayê | daśa-dānāni ku-
46. rvānô bhū-dāna-phala-kāmyayâ | mahār hate Harita-sagô-
47. trāyāmīta-kīrtayê | Ruk-sākhādhyaīnē śasvad Āśvala-
48. yana sūtrinē | Hariṇāryasya pautrāya Limgaṇāryasya
49. sūnavē | śrīmatê Chikkanāryāya śrōtriyāya kuṭumbinē

(II Plate Back side.)

50. Bāgūru-sīmini vikhyātam sarvamānyatayā sthitam | ni-
51. dhi-prabhṛityashṭa-bhōga-tōjasvānya-samanvitam | grāmam Bām-
52. kanagattākhyam chatuḥ-sīmā-samanvitam || Sāluva-
53. śrī Nārasimharāyâ-bdhi-prati-nāmakam | āchanḍrārkam
54. putra-pautra-pāraṇparyēna bhuktayê | sahiranya-pa-
55. yô-dhārâ-pū [rva] kam dattavān dhruvam prati-grihya dvija-śrē-
56. shṭhaś Chikkanāryô mahâ-yasāḥ | bhuṅktê grahāram tam imam sukhē-
57. nāśrita-bāndhavaiḥ | satâ uttara vimśatvā grāma-
58. samkhyā cha sūkaram | āditya-chendrô vanilô na-
59. laś cha dyaur bhūmir āpô hṛīdavam yamaś cha | ahaś cha rātra-
60. ś cha ubhê cha samdhyê Dharmasya jānāti narasya vittam |
61. dāna-pālanayôr madhyê dāna chehrēyōnu-pālanam | dā-
62. nāt Svargam avāpnōti pālanād achyutam padam | sva-dattam
63. para-dattam vâ yô harētta vanuddharâ | shashṭir-varsha-śahasrâ-
64. ni viśṭāyām jāyatê krimih |

(III Plate Front.)

65. sāmānyô yam dharma-sētur nripāṇām kâlê kalê
66. pālanīyô bhavadbhiḥ | sarvān ētan bhāvinah pā-
67. rthivēndrān bhūyô bhūyô yachatê Rāmachandraḥ |

(in Kannada characters:—Śrī Rāmachandra)

Translation.

May there be good fortune:--I bow to that god of gods, conferer of boons on the devotees, who is the cause of the worlds, who wards off all obstacles and who has the face of an elephant. May that Great Boar who sports in the pond that is the sea and supported on whose tusk the submerged earth rose up again protect you. There is the flower of waters (the moon risen from the ocean) spreading joy (âmôda also means fragrance) in all the cardinal directions and which Śiva with great effort bears always on his head.

From him (Moon) sprang Budha and from Budha, the famous Purûravas. Several kings were born in his lineage in course of time. In the ocean of that lineage rose Guṇḍadêva, great by his qualities, who was another Pârijâta tree (which gives whatever one wishes) though he was not a Pârijâta (whose enemies had all vanished). From him there were born six emperors (chakravartinah), Guṇḍabommu full of good qualities, Mâdiraja of great fame, Gautaya whose glory is sung (by poets), Virahôbala of great prowess, Sâvitri Mangidêva and Sâluva Mangi. Among them Sâluva Mangidêva was an Indra on earth and of great fame. He defeated a warrior engaged in a battle with him and snatched away the *kaḷhâr* (dagger) from his hand. From him like one's desires from increasing good fortune was born king Gauta, the sole hero on earth, the new oceans born of the water poured at the time of whose gifts gave birth to the spotless Moon his fame making the three worlds always shine with a white lustre. From him was born the good king Guṇḍa, like fine scent from a new flower blossom, who churning the ocean of his enemies' army by the Mandara of his arms obtained the Lakshmi of valour. From that ocean of noble qualities Guṇḍa and to Mallâmbikâ (his queen) was born the glorious Nṛsimharâya by the favour of the god Nṛsimha of Ahôbala. He (Nṛsimharâya) was a Dharâvarâha (Varâha to Earth) as he rescued the earth from the ocean of wicked men. He was a Sâluva (kite) as he killed hundreds of birds (enemies). As his arms bore marks of scars due to the gifts made and the enemies killed with them, arose his title Barbara-vâha.¹ As he conquered (in making gifts the five celestial trees by the five fingers of his hand (pañcha-śâkha-śâkhâbhih) and ringing the bell five times (in celebration of his five-fold victory) was called *Pañchaghaṇṭî-ninâda*. He was called Mûru-râyara-gaṇḍa because armed with weapons he made by his prowess the three powerful kings of Châra, Chôra² and Pândya like timid women in the battle-field. He also had the titles Chau-hattamalla, Châlukya-Nârâyana and Môhana-Murâri as he was himself an incarnation of Vishnu.

He had a queen called Ranganâmbâ, who was to him like Lakshmi to Vishnu. Their son was the king Immaḍi Narasimha, a cupid incarnate. He was rightly s

1. The correct form is *barbara-bâhu*, rough-armed.

2. Chôra is a mistake for Chôla and Châra for Chora.

called on account of his innumerable qualities of courage, etc., which are greater than those of even his noble father. As the Divine tree (Kalpa tree) fragrant with flowers stands on Sumêru mountain, so the king who is a celestial cow to learned men sits on the throne on the Hêmakûta hill (gold-peaked). His daily duty consists of making 16 the great gifts. The gift of gold in the spring season was to him like a child's play with dust. What are gifts of agrahâras to this chief of benefactors, who gave complete necklaces (samagrahâra)? Why say more? To him who gives away the whole world and universe (who makes the gifts of Viśvachakra and Brahmâṇḍa) what is there that he will not give?

Thus known as the unsurpassed bestower of lands, the mahârâjâdhirâja, rāja-paramêśvara, Immaḍi Narasimha¹, in the Śaka year calculated by the seasons, eyes, yugas and moon (1426), corresponding to Raktākshi, in Vaiśākha (the full moon day of the month Vaiśākha), the sacred day, while making the ten (prescribed smaller) gifts for the efficacy of the great gift called Kṛishṇâjina which he had made, he was desirous of getting the merit of making the gift of land and gave with pouring of water and gift of gold the village Bankanakatte, situated in Bâgûr-st me as sarvamânya, with all the eight rights and powers of enjoyment including treasure, with the four boundaries defined and re-named Sâḷuva Narasimharâyâbdhi to Chikkaṇârya, a Brahman versed in the Vedas and possessing a large family, possessed of great fame, and highly meritorious, grandson of Hariṇârya and son of Lingaṇârya of Haritasa-gôtra, student of Rîg Veda and Âśvalâyana-sûtra to be enjoyed by his descendants, sons and grandsons, etc., for as long as the Moon and Sun endure. Receiving the gift, Chikkaṇârya, the foremost of Brahmans, and of great fame enjoys this agrahâra with his dependants and relations dividing the village into 120 vrittis? (the meaning of this verse is not clear).

The sun, moon, wind, fire, sky, earth, water, (human) heart, yama, day, night, the two twilights and Dharma know man's deeds. Between making and protecting a gift, etc. He who confiscates land given away by himself, etc. This bridge of Dharma is common to all, etc., (usual imprecatory verses.)

Śrî Râmachandra.

Note.

This inscription is of importance as it is one of the few records giving a genealogy of the Sâḷuva dynasty of Vijayanagar. For other records giving the same genealogy see Devulapalle plates (Ep. Ind. VII p. 74 f.f.), introductory stanzas of the Telugu Jaiminibhârata, Sâḷuvâbhyudayam, and Châkanhalli plates (M.A.R. 1924, No. 111, P. 96). The present record, like the other plates above, is of the reign of Immaḍi Narasimha and is dated in the month of Vaiśākha in the Śaka year 1426 Raktākshi. No tithi is given. but the word Vaiśākhi used indicates the full moon

1. Immaḍi means double and second.

day. The date corresponds to April 29, 1504 A. D. The village granted Bankan-
katte is in the Tarikere Taluk, Kadur District. Bâgûr of Bâgur-stime is in Hosa-
durga Taluk, Chitaldrug District. (See also M. A. R. 1908, P. 19.)

Krishṇājina is the name of a gift (dānam) which consists in giving to 5 or 7
Brahmans a deer's skin stuffed with sessamum seeds together with gold, honey
and clasified butter. This gift is to be made on the fullmoon day in the month
of Vaiśākha and is believed to remove all the sins of the bestower of the gift.
(See Garuḍapurāṇa; Dānadharinādhyaṅga.)

46

At the village Haleṃyûr in the hobali of Tarikere, on a slab lying near the site
of the ruined temple of Channigarayāsvāmi

Size 5'x1'—9".

Kannada language and characters.

ತರೀಕೆರೆ ತಾ|| ಕನಬಾ ಹೋ|| ಹಳೆಯೂರು ಗ್ರಾಮದಲ್ಲಿ ಬಾವಿ ಮನೆ ಶಿವ್ವಂಥನ ಕಲ್ಲು ಹೊಲಕ್ಕೆ
ಉತ್ತರದಲ್ಲಿರುವ ಪಾಳು ಚನ್ನಿಗರಾಯಸ್ವಾಮಿ ದೇವಸ್ಥಾನದ ನಿಷೇತನದಲ್ಲಿ ಬಿದ್ದಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5'x1'-9".

(ಮೇಲೆ ಸುಮಾರು 9 ಪದ್ಯಗಳು ಸುತರಾಂ ಸವೆದುಹೋಗಿವೆ.)

10.

ಸ್ವಸ್ತಿ ಸಮಸ್ತಧುವ

11. ನಾಶ್ರಯ ಶ್ರೀಪೃಥ್ವೀವಲ್ಲಭ ಮಹಾರಾಜಾಧಿರಾಜ ಪರಮೇಶ್ವರಂ ದ್ವಾರಾವತೀ ಪುರವರಾಧೀ

12. ಶ್ವರಂ ಯಾದವ ಕುಳಾಂಬರ ದ್ಯುಮಣಿ ಸಮ್ಯಕ್ ಚೂಡಾಮಣಿ ಮಲ ಪರೋಕ್ಷಂಡ ಕದನ

13. ಪ್ರಚಂಡ ನಿಸ್ಸಂಕ ಶ್ರೀಮತ್ ಪ್ರತಾಪ ಚಕ್ರವರ್ತಿ ಹೊಯ್ಸರ ಪೀಠಲಾಭದೇವರು ಪ್ರಿ

14. ತ್ವೀರಾಜ್ಯಂ ಗೆಯ್ಯುತ್ತಮಿರಲು ರನೆ

15. ಸಿ ದೋರ್ವಿಲ ನಾಚೆ ಪೆದವನೆ ತನನ್ತ

16. ರೋಷವಿನಯದಿಂದ—ವರಸಿಗ—ರೋಳುನೆಲಸಿದ್ದ ಚೆನ್ನಕೇಶವ ನೊಲ

17. ವಿಂದ ಮಸನಂದಮರಾವತಿ ನೊ ಶ್ವರಂ || ಸ್ವಸ್ತಿಯಮನಿಯಮ ಸ್ವಾಧ್ಯಾಯ

18. ಧ್ಯಾನಧಾರಣ ಪೋನಾನುಷ್ಠಾನ ಜಪಸಮಾಧಿ ಶಿಲಗುಣಸಂಪನ್ನರುಂ ಔಪಾಸನಾ

19. ಗ್ನಿಹೋತ್ರ ಗುರುದೇವತಾ ಪೂಜಾ ತತ್ಪರರುಂ ಮಾತ್ರಂ ಡೋರ್ವಿಲ ಕೀರ್ತಿಯು

20. ತರುಮಪ್ಪ ಶ್ರೀಮದಗ್ರಹಾರಂ ಯಮರಾವತೀ ಪುರವಪ್ಪತಳಿಯ ಕೆಡಯ

21. ಗ್ರಾಮ ಜಂಣಪ್ರಭು || ನೆಗಳ್ಳಮಾಧವರಾಯ ನಾತ್ಮಜನು ವಿಶ್ವಾಮಿತ್ರನಾತಂ

22. ಗೆ ಧರ್ಮಗುಣಂ ನೂತನ ಕಾಳಿದಾಸ ವಿಭುಗಾತಂ ಗಾತ್ಮಜಂ ಪಂಪನಾನೆಗಳ್ಳ ಪಂಪನ

23. ಸೂನು ರುದ್ರನೇಪಾ ರುದ್ರಂಗೆ ನಾರಾಯಣಂ ಮಗನಾತಂಗೆ ಮಗಂ ಸರೋಜಸುನಿಂ

24. ದಂ ಮಾದಿರಾಜ ಪ್ರಜೇತಂ || ಆ ವಿಭುಮಾದಯ್ಯಂಗೆ ಪಾವನ ಚಾರಿತ್ರೆ ಮಲ್ಲಕರ್ಬ್ಬಿಗ

25. ಮಖೋರ್ವಿಲವರನುದಯಂಗೆಯ್ವಂ ಗೋವಳ ಪದಪದ್ಯಂಗೆ ಹೆಗ್ಗಡೆ ವಿಷಯಂ

26. ವಿಜಯರಸನ ದಾನೋನತಿ ವಿಜಯರಸನ ದೊಂದುಕೀರ್ತಿ ವಿದ್ಯಾವಿಧವಂವಿ

27. ಜಿಯರಸನ ಘನಶಾಯ್ಕಂ ಸುಜನಸ್ತುತ ಮಾಯ್ತು ವಿಶ್ವಧೂಮಂಡಳ ದೊ

28. ಳೊ || ಅನ್ನಿನಿದ ಹೆಗ್ಗಡೆ ವಿಜಯಾದಿತ್ಯ ದೇವನು ಆ ಪ್ರಭುವಿನ ಶ್ರೀ ಶ್ರೀ

29. ಮದವಳಿಗೆ ಹೆಗ್ಗಡೆ ದೇವಪ್ರಿಯರುಂ ಶ್ರೀಮನ್ನಹಾ ಪ್ರಧಾನಂ ಲಕ್ಕರ

30. ಸ ದಂಡನಾಯಕರು ಮಾಡಿದಗ್ರಹಾರಂ ಆಮರಾವತೀ ಪುರಮಪ್ಪ

31. ತಱುಯ ಕೆಡಯ ಗ್ರಾಮದೊಳು ಸಕವರಿತಪ್ಪ ೧೧೦೨ನೆಯ
 32. ಏಕಾರಿ ಸಂವತ್ಸರದ ಮಾಘ ಸುದ್ದ ೧೦ ಸೋಮವಾರ ದಂದು ಶ್ರೀಮತ್
 33. ಪ್ರಸನ್ನ ಕೇಶವ ದೇವರ ಪ್ರತಿಷ್ಠೆಯಂ ಮಾಡಿ ಆ ದೇವಾಲಯವೆಂಬೊಡಿಸಿ
 34. ಆ ದೇವರ ಅಂಗ ಭೋಗ ರಂಗ ಭೋಗ ನೈವೇದ್ಯಕಂ ಚಯತ್ರಪವಿತ್ರಾರೋಪಣ
 35. ಕಂ ಪೂಜಾರಿಗ ಪರಿಚಾರಕ ರೋಗಗಾದ ನಡವಳಿಕಾಪರಜೀವಿತಕ್ಕಂ ಬಂ
 36. ಡ ಸ್ತುತತ ಜೀರ್ಣೋದ್ಧಾರಕ್ಕವಾಗಿ ತಱುಯಕಡಯ ಶೇಷಮ
 37. ಹಾಜನಂಗಳಿಗೆ ಬಿನ್ನಹಂ ಮಾಡರಾನೂಱುಬ್ಬರು ಮಹಾ
 38. ಜನಂಗಳು ಬಿಟ್ಟದತ್ತಿ ಪೂರ ಪೂರ್ವಭಾಗದಲು ಮಾಡಿಗಾ
 39. ಡನಕೆಡೆಯಕೆಳಗೆ ತೋಟವ ಸರಾಗಿ ಬಿಟ್ಟ ಗದ್ದೆ ಆ ಪೂರಲು
 40. ನಡವ ಗಂಗನ ಗಳೆಯಲು ಕಂಬವಿಪ್ಪತ್ತಯ್ಯ ಮತ್ತಂ ಪೂರಪಂ
 41. ಶ್ರೀಮ ಭಾಗದಲು ಬಿದಿಯೋಜನಕೆಡೆಯೊಳಗೆ ಬಳಿ ಸಾಲು
 42. ಕಂಬ ಹದಿಮೂರು ಮತ್ತಂ ವಾ ಕೆಡೆಯ ಕೆಳಗೆ ಗದ್ದೆಕಂಬ
 43. ೧೨ ನಂದಾದೀವಿಗೆ ಗಾಣದೇಟಿ ಮಾನೆಣ್ಣಿ ಸಹಿತ ಬಿಟ್ಟಗಾಣ ೧
 44. ಸಮಸ್ತ ಗಾಣದಲು ಪ್ರತ್ಯೇಕ ವೆಣ್ಣಿಸಾಟಗಂ ಆವಿಡೆಯಣ್ಣಿ
 45. ಹೆಗ್ಗಡೆಗಳು ತಱುಯಕೆಡೆ ಬೀದಿಯ ಬಡರಿಂಗೂಡಿ ಬಳಿಸಹಿ
 46. ತ ಸಮಸ್ತಗಾಮಿಯೊಳಗಾಗಿ ಬಿಟ್ಟದದ್ದವ್ರಿತ್ತಿ ಆ ಅದ್ದವ್ರ
 47. ವಿತ್ತಿಯ ಸಿಧಾಯಕ್ಕಂ ದೇವಕಾಯ್ಯಕ್ಕಂ ವೀರಬಲ್ಲಾಳ ದೇ
 48. ವರು ಆ ತಱುಯಕೆಡೆಯ ಸಿದ್ಧಾಯ ದೊಳಗೆ ನೆರೆಯಾಗಿ
 49. ಬಿಟ್ಟದತ್ತಿ ಗದ್ಯಾಣವೇಳು ಬ್ರಹ್ಮ ದೇವ ದೀಕ್ಷಿತರು ಬಿಟ್ಟದತ್ತಿ
 50. ಮಾನ್ಯದ ಬೆದ್ದರೆ ಕಂಬ ೪೦ ದೇಕಣ್ಣ ಹೆಗ್ಗಡೆಗಳು ವೀಳಿಯ
 51. ಕೈ ಬಿಟ್ಟಗ ೧ ಆ ಮಹಾಜನಂಗಳು ಬಿಟ್ಟ ಗದ್ದೆಯನು ಆ -
 52. - - - - - ನಿಕ್ಕಿದಡೆ - - - - -

(ಇದೇ ಕಲ್ಲಿನ ಬಲಭಾಗ ಸುತಗಾಂ ನವೆದು ಹೋಗಿದೆ)
 (ಬಲಭಾಗ)

- | | |
|------------------|-------------------------|
| 1. | 6. ಟ್ಟ ನು . . |
| 2. | 7. .. ಮೂ ಉ ಗ . |
| 3. | 8. - - - - -ನು ಚಂದ್ರಾ |
| 4. | 9. ಕೃ ತಾರಂಬರನಡ |
| 5. . ಗಳ. ಸದಲು ಕೊ | 10. ಸುವರು ,, |

Transliteration.

(Nine lines in the beginning are effaced).

10. || svasti samasta bhuva-
 11. nâśraya śrī prithvī-vallabha mahârâjâdhirâja-Paramêśvaram Dvârâvatī-
 pura-varâ-dhī-
 12. śvaram yâdava-kulâmbara-dyumanī sainyakta-chûḍâmanī Malaparol-
 ganda Kadana-
 13. prachanda nissanka-śrīmat-pratâpa-Chakravartti Hoysara Viraballâla-
 dêvaru pri-

14. tvī-râjyam-geyvutta-miralu rane
15.
16. loḷ savinayadiṁda- -verasi ga- . . . loḷu nelasirdda
Chennakēśavanola-
17. vimda . . nuse samḍ Amarâvati-Sô . . svaraṁ || svasti yama
niyama svâdhyâya
18. dhyâna dhâraṇa mônâ nushṭhâna japa samâdhi śīla guṇa-saṁpannarum
aupâsanâ-
19. gñihôtra . . guru-dêvatâpûjâ-tatpararum mârtaṁdôjvaḷa-kîrtti-yu-
20. tarumappa śrīmad agraḥâraṁ Amarâvati-puravappa Tarīyakereya
21. grâma . . jaṁṇa-prabhu || negaḷd â-Mâdhavarâyan-âtmajanu Viśvâ-
mitran âtaṁ-
22. ge dharma-guṇaṁ nûtana-Kâlidâsa-vibhug âtaṁg âtmajam Pampan â-ne-
gaḷd â-Pampana
23. sūnu Rudranenipâ Rudraṁge Nârâyaṇam magan âtaṁge magam Sarôja-
sakhanim-
24. daṁ Mâdirâja-prajêśam | â-vibhu Mâdayyaṁgam pâvana-châritre Malli-
karbbega-
25. m akhīlōrvvi-varan udayam-geydam Gôvaḷa- pada-padma-bhṛim ga
Heggaḍe Vijeyam
26. Vijeyarasana dânomṇati Vijeyarasan-adondu kîrtti vidyâ-vibhavam Vi-
27. jeyarasana ghana-śauryam sujana-stutam âytu viśva-bhūmaṁḍaḷado-
28. lû || antenisida Heggaḍe Vijeyâditya-dêvanu â prabhuvina śrī śrī
29. madavalige Heggaḍiti Dêkavveyarum śrīman mahâ-pradhânam Lakṣnara-
30. sa-daṁḍa-nâyakaru mâḍid agraḥâram Amarâvati-puram appa
31. Tarīyakereya grâmadolū Sakavarīśa (sha) 1102 neya
32. Vikâri-saṁvatsarada Mâgha suddha 10 Sônavâradamdu śrīmat
33. prasanna-Kêśava-dêvara pratishṭheyam mâḍi â-dêvâlayavam mâḍisi
34. â-dêvara aṁga-bhôga-raṁga-bhôga-naivêdyakam Chayitra-pavitrârôpaṇa-
35. kam pûjâriga parichâarakar-ôḷagâda naḍavali-kârara jîvitakkam kham-
36. ḍa sphuṭita jirṇnôddhârâkkavâgi Tarīyakereya sêśa-a-ma-
37. hâ-janaṁgaḷige binnaḥam mâḍal â nûṛirbbaru mahâ-
38. janamgaḷu biṭṭa datti vûra pûrbba-bhâgadalū Mâdigau-
39. ḍana-kereya keḷage tōtava salâgi biṭṭa gadde â-vûralu
40. naḍava Gangana-gaḷeyalu kambav ippattaidu mattam vûra pa(m)-
41. schina-bhâgadalū Bidiyôjana kereyolage baḷi sâlu
42. kamba hadimûṛu mattam vâ-kereya keḷage gadde kamba
43. 12 nandâ-divigege gâṇadere mânēṇne sahita biṭṭa gâṇa 1
44. samasta-gâṇadalū pratyêka venne sautigaṁ â Vijeyanna-

45. Heggadegaḷu Tāṛiyakere bīdiya baḍarim-gūḍi baḷi sahi-
 46. ta samastâgâmiyoḷagâgi biṭṭud arddha vritti ā arddha-
 47. vrittiya sīdhâyakkam dēva-kâryakkam Vīraballāḷa-dē-
 48. varu ā Tāṛiyakereya siddāyadolage neleyâgi
 49. biṭṭa datti gadyāṇa vēḷu Brahmā-dēva-dīkshitaru biṭṭa datti
 50. mānyada beddale kaṇba 40 Dēkaṇṇa Heggadegaḷu vīleya-
 51. kke biṭṭa ga 1 ā mahā-janamgaḷu biṭṭa gaddeyanu ā 1
 52. nikkidaḍe

(Right side of this inscription is completely effaced).

(Right side)

1.
 2.
 3.
 4.
 5. gaḷa . sadalu ko-
 6. ṭṭa nu
 7. . . mūru ga
 8. nu chandrā
 9. rkka-tāram-baram naḍa-
 10. suvaru-

Translation.

Be it well. While the refuge of the whole universe, favourite of the goddess of Fortune and Earth, mahārājādhirāja, paramēśvara, lord of the excellent city of Dvārāvati, a sun to the firmament that is the Yādava family, crest-jewel of righteousness, lord over Malepas, terrible in war, fearless, pratāpa-chakravarti Hoysaḷa Vīra Ballāḷa-dēvar was ruling the earth :—

. there dwelt full of nobility . . . by the favour of Chennakēśava the lord of Amarāvati :—

Be it well. Possessed of control over passions, restraint, study, meditation, concentration, silence, performance of religious duties, repetition of sacred formulæ, absorption of the mind in God, propriety and other good qualities; observer of *aupāsana* (worship of fire during twilights) and *agni-hōtra* (offering oblations to fire); and devoted to preceptors and gods; possessor of glory, bright as the sun :— Vijaṇṇa-prabhu of the sacred agrahāra named Amarāvatīpura which is the same as Tāṛiyakere :—

The son of that great Mādhava-rāya was Viśvāmitra; his son was Nūtana Kālīdāsa of virtuous disposition; his son was Pampa; his son Rudra; his son Nārāyaṇa; his son Sarōjasakha, *i.e.* Sūrya; his son Mādirāja. To that chief Madayya and (his wife) Mallikabbe of pure character was born the Heggade Vijeya, foremost among men and a bee at the lotus, the feet of Kṛishṇa (Gōvaḷa). Vijeya-

rasa's greatness in liberality, Vijayarasa's extraordinary fame, Vijayarasa's learning and Vijayarasa's supreme valour were praised by good men over the whole world.

Thus praised, Heggade Vijeyāditya-dēva and his wife Heggaditi Dēkavve, set up in the village Amarāvati that is Tāṛiyakere, which is an agrahāra formed by mahāpradhāna Lakmarasa-daṇḍanāyaka on Monday the 10th lunar day of the bright half of Māgha in the Śaka year 1102 corresponding to the cyclic year Vikāri, the god Prasannakēśava, constructed the temple for the god and to provide for the decorations, illuminations and food-offerings, and for the Chaitra and Pavitra festivals of the said god and for the livelihood of the priests, attendants and other temple servants and for the repairs of the temple, they applied to the mahājanās of Tāṛiyakere. Thereupon the 102 mahājanas of Tāṛiyakere granted (1) 25 poles (*kambas*) of wet land as measured by Ganga's pole in use in that place, below Mādigaṇḍa's tank, in a garden to the east of the village and (2) 13 poles (*kamba*) of land in the tank of Bidiyōja to the west of the village and (3) 12 poles of wet land below the said tank. To provide for perpetual lamps to be offered to the god they granted an oil-mill together with the oil-mill tax of one *māna* (of oil for each day?) and also granted a spoonful of oil in all the oil-mills (?). Next Vijeyanna-heggade with the principal men of the streets? (*bidiya baḍariṇ gūḍi*) granted a half *vṛitti* including all the taxes (*baḷi-sahita*) and all future additional income (*āgāmi*). (The meaning of this sentence is not clear).

For the *śiddhāya* (fixed rent) on that half *vṛitti* and for the expenses in the temple, King Vira Ballāḷa granted permanently 7 gadyāṇas out of the *śiddhāya* of Tāṛiyakere. Brahmadēva-dīkshita gave away 40 *kambas* of dry land in his possession as *mānya* (rent-free land granted for services done). Dēkaṇṇa Heggade granted 1 gadyāṇa to provide for the offerings of betel leaves (to the god). He who confiscates the lands granted by the mahājanas

Right side :

. 3 gadyāṇas given by will continue the grant for as long as the moon and sun endure.

Note.

This record is important as it gives the origin of the town of Tāṛiyakere. It informs us that the agrahāra of Amarāvati-pura *alias* Tāṛiyakere was brought into existence by the mahāpradhāna Lakmarasadaṇḍanāyaka. The date of the record is stated as Ś 1102 Vikāri Māgha śu 10 Monday. Vikāri however corresponds to Ś 1101 and if this year is taken as correct the date is equivalent to 9th January 1180, a Wednesday and not Monday as stated in the grant. If the Śaka year 1102 is taken as correct, the cyclic year becomes Śārvari and Māgha śu 10 of this year corresponds to January 26, 1181, a Monday as stated in the grant. We may therefore take this date (January 26, 1181) as the date intended.

The temple of Kêśava at Haleŷûr is stated to have been built in the reign of the Hoysala king Ballâla II (1173-1220) by one Vijeyâditya-heggade, Prabhu of Taṛiyakeṛe and the mahâjanas of Taṛiyakeṛe are said to have granted lands for the temple. The king Ballâla II also granted 7 gadyâṇas annually out of the revenues of the town Taṛiyakeṛe.

The right side of the inscription slab has also an inscription engraved thereon but the letters here are quite worn out.

Mahâpradhâna, sarvâdhikari, hiriya-daṇḍanâyaka Lakumaiya is referred to in a record of 1180 A. D. of the reign of Ballâla II (M. A. R. 1912, P. 42).

47

On the left side of the same inscription at Haleŷûr.

Kannada language and characters.

ಅದೇ ಶಾಸನದ ಎಡಭಾಗದಲ್ಲಿ

(ಎಡಭಾಗ)

1. ಸರ್ವಧಾರಿ	12. ಯ ಕೊಂಡು ಶ್ರೀ
2. ಸಂವತ್ಸರದ ಶ್ರಾ	13. ಪ್ರಸನ್ನ ಕೇಶವದೇ
3. ವಣ ಸುದ ಏ	14. ವರಿಗೆ ನಂದಾದೀವಿಗೆ
4. ಕಾದಶಿ ಬ್ರಹ್ಮ	15. ನಡವಂತಾಗಿ ಬಿ
5. ವಾರದಂದು	16. ಟ್ಟ ನಡವ ಗಾಣದ
6. ಶ್ರೀ ಮದನಾ	17. ಮಾನೆಣ್ಣಿ ೧
7. ದಿಯ ಗ್ರಹ	18. ತಱಿಯ
8. ರಂ ಅಮರಾವತಿ	19. ಕೆಱಿಯ ಮಹಾ
9. ಪುರವಾದ ತಿರುವ	20. ಜನಂಗಲು ನಡ
10. ರಸನು ಹದವೂ	21. ಸುವರು
11. ಜೆಯ ಕೊಟು ಧಾರೆ	

Transliteration (of the left side inscription only)

1. Sarvvadhâri-	12. ya koṇḍu śrī
2. samvatsarada Śrâ-	13. Prasanna Kêśava-dê-
3. vaṇa suda ê-	14. varige naṇḍâdivige
4. kâdaśi Briha-	15. naḍavaṇṭâgi bi-
5. varâḍaṇḍu	16. ṭṭa naḍava gaṇaḍa
6. śrîmad-anâ-	17. mâṇeṇṇe
7. diyagrahâ-	18. Taṛiya 1
8. raṇ Amarâvati-	19. keṛeya maḥâ-
9. puravâda Tiruva-	20. janamgaḷu naḍa-
10. rasanu kadapû-	21. suvaru
11. jeya koṭṭu dhâre-	

Translation.

On Thursday the 11th lunar day of the bright half of Śrâvaṇa in the year Sarvadhâri, Tiruvarasa of Amarâvati-pura worshipped the feet (paid the due price amount) and received with the pouring of water the income of 1 mâna of oil (for each day) for each oil-mill and granted the same to provide for the perpetual lamp to the god Prasanna Kêśava. The mahâjanas of Tāriyakere will continue this grant.

Note.

On the left side of the above inscription slab, is engraved this epigraph recording the grant of some tax on oil mill for the perpetual lamps in the Kêśava temple of Haleŷûr. This right, the donor Tiruvarasa purchased from the mahâjanas of Tāriyakere. No Śaka year is given for the date. We only find Sarvadhâri Śrâ. śu 11 Thursday. Apparently Sarvadhâri here stands for the year Sarvadhâri immediately coming after the consecration of the temple (in 1181 A. D.). If so the date would correspond to July 13, A. D. 1228. [See M. A. R. 1912, P. 42, 44]. Nothing is known about the Tiruvarasa of this record.

48

At the village Amṛitapura in the hobli of Amṛitapura, on a slab on the platform to the left inside the east entrance of the mukhamanṭapa in the Amṛitêśvara temple.

Kannada language and characters.

ತರೀಕೆರೆ ತಾಲ್ಲೂಕು ಅಮೃತಾಪುರದ ಹೋಬಳಿ ಅಮೃತಾಪುರದಲ್ಲಿ ಅಮೃತೇಶ್ವರ ದೇವಸ್ಥಾನದ
ಮುಖಮಂಟಪದ ಪೂರ್ವದ್ವಾರದ ಒಳಗಡೆ ಎಡಜಗಲಿ ಕಲ್ಲಿನ ಮೇಲೆ

1. ಕೆಡೆಯಳತೆಯ ಕೋಲಗಡಿ

Note.

This seems to give the size of the measuring pole used for measuring the extent of lands under the tank at the village. The length of the slab was probably taken as the standard for measuring lands. The fixing of the slab in a public place like the temple prevented people from tampering with it and thus the villagers were enabled to have a permanent standard measure about which there would be no dispute.

49

At the same village Amṛitapura, on the pedestals of the images in the bhuvanêśvari (carved ceiling) near the northern doorway of the mukhamanṭapa in the same Amṛitêśvara temple.

Kannada characters and language.

ಅದೇ ಅಮೃತೇಶ್ವರ ದೇವಸ್ಥಾನದಲ್ಲಿ ಮುಖಮಂಟಪದ ಉತ್ತರ ಬಾಗಿಲ ಬಳಿ
ಭುವನೇಶ್ವರಿ ಒಳಗೆ ಪ್ರತಿಮೆಗಳ ಕೆಳಗೆ

1. ಮಲಯಾ
2. ಮಲತಮ
3. ಪದ್ಮಮಂಜ
4. ವಿಕಟರೂಪ ಸುಬುಜಗ | ದಿಶವರೂಪ ಸುಬುಜರು
5. ಪದ್ಮಮಯ ಬೂತಯ

Inside the central bhuvanêśvari in the same temple.

Kannada language and characters.

ಅದೇ ದೇವಸ್ಥಾನದ ಮಧ್ಯದ ಭುವನೇಶ್ವರಿಯೊಳಗೆ

1. ಮಲತಮ
2. ರುವಾರಿಬಲುಗನು

Inside the southern bhuvanêśvari in the same temple.

Kannada language and characters.

ಅದೇ ಸ್ಥಳದಲ್ಲಿ ದಕ್ಷಿಣ ಭುವನೇಶ್ವರಿಯಲ್ಲಿ.

1. ಮಲ

On the ceiling of the mukhamantapa in the south doorway of the rangamantapa.

Nâgari characters and Kannada language.

ಅದೇ ದೇವಸ್ಥಾನದ ರಂಗಮಂಟಪದ ದಕ್ಷಿಣದ್ವಾರದ ಮುಖಮಂಟಪದ ಛಾವಣಿ ಮೇಲ್ಗಡೆ

ನಾಗರಾಕ್ಷರದಲ್ಲಿ.

(ಮುಳಣ)

Translation.

Under the images in the north Bhuvanêśvari

Malaya

Malitama

Padumanna

Vikaḍa-rûva-Subujuga Disava-rûva Subujaru

Padmumaya Bûtaya.

(Inside the central Bhuvanêśvari)

Malitama

Rûvâri (engraver) Baluga.

(In the Southern Bhuvanêśvari)

Mali

On the ceiling of the mukhamanṭapa in the southern doorway of the rangamanṭapa.

Muḷaṇa (in Nâgari characters).

Note.

These are the names of the artists who carved the various images below which they are written. These signed images are a peculiar feature of the Hoysala sculpture. The period of these sculptors is about A. D. 1196, the year in which the Amṛitêśvara temple was probably built (E. C. VI Tarikere 45). The name Malitamma is also found below figures in the temples at Nugehalli, Sômanâthapur and Jâvagat. But as the above temples belong to the middle of the 13th century and the Amṛitêśvara temple belongs to the end of the 12th century it is most likely that the Malitammās of these temples were different. The name Muḷaṇa is engraved in Nâgari characters below a figure in the top parapet over the south entrance. (See M. A. R. 1912, p. 43.)

MYSORE DISTRICT.

MYSORE TALUK.

In the village Dēvagallī of Chātṭanahallī Hobali, on a slab set up to the east of the village.

Size 2'-6" × 2'

Kannada language and characters.

ಮೈಸೂರು ತಾಲ್ಲೂಕು ಚಟ್ಟನಹಳ್ಳಿ ಹೋಬಳಿ ದೇವಗಲ್ಲ ಗ್ರಾಮಕ್ಕೆ
ಪೂರ್ವ ದಾರಿ ಮಧ್ಯೆ ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 2½' × 2'

1. ಸ್ವಸ್ತಿಶ್ರೀಮತು ಭವಸಂವತ್ಸರದ ಪೌಷ್ಕರ ಸುದ
2. ೧೦ ಬ್ರಹ್ಮಸ್ತಿ ಶ್ರೀಮನ್ನ ಹಾಪ್ರಧಾನಪೆರು
3. ಮಾರುಂದನಾಯಕರು ದಣ . . ದೇವನಹಳಿಯ
4. ಮುತ್ತಿಕೊಂಡಿಹಲ್ಲ ಕಂಣಕೊಮರ
5. ನಡೆದುಸಂತೆಯೂರಲ್ಲ ಉರಿಗತ್ತಿಬಾಕಾದೊವನ
6. ಮಗ ಹೊಯ್ಸಳಯರಿದ ಹೊಯ್ಸಳಾಚಾರಿ ಪ್ರಧಾನ
7. ಹೆಮ್ಮಡಿವೀರಂ ಮಾಡಿಬಿದ್ದಲ್ಲ ಗಂಡುತನಮೆಚ್ಚಿ
8. ದೇವನಹಳಿಯ ಹೊಯ್ಸಳಾಚಾರಿ
9. ಡಿ ನು ಕೂಡಿದ್ದು ಬಿಟ್ಟ . . ನಾ
10. ಇರ ಹೊಂ ನಪುರಿದ ಒಪ್ಪ
11.
12. ರಾದಡೆ ಗಂಗೆಯ ತಡಿಯಡಿ ಕವಿರೆಯ ಕೊಂದ
13. ನಗತಿಗೆ ಹೋಹರು ಕೆಜಿದೇವಾಲ್ಯವಂ
14. ಕುನಾಯ ಬಿಟ್ಟದ ಹುಳುವ
15. ಕತಿಗೆ
16. ಒರದ ಸೇನದೊವ ನೆಮೆಯ ಮಗ ನಾರಯ

Note.

This record refers to mahâpradhâna Perumâludandânâyaka who was a general under Narasimha III. It states that when Perumâludandânâyaka invested Dēvanahallī a warrior named Hemmāḍi, chief man (Pradhâna) of Hoysalaya ida Hoysalâchâri, son of Urigatti (flaming sword) Bâkabôva belonging to the army of Kaṇṇakomara (?) in Santeyûr fought valiantly and died. Pleased with his heroism, Hoysalâchâri made along with others a grant of lands of the value of 1000 hons. (Imprecations are given next)

The writer of the grant is named Nâraya, son of Nemaya.

The date is given as Bhava sam. Paushya śu 10 Thursday. The date is not expressed in terms of Śaka era. It is not clear what Bhava stands for. Whether it is a mistake for Bhāva or whether the name is Prabhava with the letter Pra omitted by mistake or Vibhava with Vi omitted cannot be determined. Taking the reign of Nārasimha III, the patron of Perumāḷudēva, the cyclic year Prabhava stands for 1267 A. D., Vibhava for 1268, Bhāva for 1274 A. D. In none of these years does Pushya śu 10 coincide with Thursday. We may therefore take Bhāva as the year meant. In this year Pushya śu 10 corresponds to Monday 10th December 1274 A. D.

For Perumāḷudēva, general and minister under the Hoysaḷa king Narasimha III see E. C. XI Chitaldurg Taluk 12 of 1286, E. C. III T.-Narsipur Taluk 27 of 1290, Nanjangud 142 of 1285, etc. He seems to be a native of Heḍatale in Nanjangud Taluk (Nanjangud 92). See also M. A. R. 1931, P. 135.

51

At the village Kenchanagōḍu in the same hobali of Chaṭṭanahalli, on a stone standing to the west of the village.

Size 3' × 1'

Kannada language and characters.

ಚೆಟ್ಟುಹಳ್ಳಿ ಹೋಬಳಿ ಕೆಂಚನಗೋಡು ಊರ ಪಶ್ಚಿಮಕ್ಕೆ
ದಾರಿಯ ಎಡಭಾಗಕ್ಕೆ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು

ಪ್ರಮಾಣ 3' × 1'

ಸೂರ್ಯ	ಚಂದ್ರ
1. ಶ್ರೀ ಮಾದಿಗ	6. ಹೆಣಬಾಅಕ್ಕಿ
2. ಹೋಚನ ಶ್ರೀಕ	7. ಯನು ನಾಯ
3. ರನಕೊಡಗಿಯ	8. ದುಡನವನು ತಿ
4. ಗದ್ದೆ ಕೊಳಗ || ಕ್ಕೆ	9. ಎದವರು.
5. ಅಳಿಹಿದವನು	

Translation.

Śrī. He who destroys the rice fields of the sowing capacity of half a koḷaga of Śrīkarāṇa-koḷagi belonging to Mādiga Hōcha will be guilty of eating the rice thrown into the mouths of the corpses and of eating the dog's filth.

Note.

A rice-field (probably the one situated near the inscription stone) is the land called in this record śrīkârāṇa-koḍagi of one Hôcha of Mâdiga caste. Śrīkârāṇa-koḍagi means rent-free land granted for the village accountant or shanubhog.

How this land came into the possession of Hôcha of the Mâdiga caste (one of the depressed classes in South India now called Âdikarnâṭaka) cannot be made out. Rent-free lands granted to persons of such castes for services in villages are not uncommon. Probably owing to the absence of any other suitable land, the lands which were once given to the Shanubhog were later conferred upon this Mâdiga Hôcha, the Shanubhog himself being given lands elsewhere. No date is given. The characters seem to be of the 18th century A. D.

52

In the village Chik Kanya in the same hobli of Chaṭṭanahalli, on the 1st viragal in the land of Puṭṭamallappa.

Size 4' × 4'

Kannada language and characters.

ಮೈಸೂರು ತಾಲ್ಲೂಕು ಚಟ್ಟಹಳ್ಳಿ ಹೋಬಳಿ ಚಿಕ್ಕಾನ್ನದ ಪುಟ್ಟಮಲ್ಲಪ್ಪನ
ಹೊಲದಲ್ಲರುವ ಮೊದಲನೆಯ ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ 4' × 4'

- | | |
|----------------------------------|----------------------------|
| 1. ಶ್ರೀ ಸ್ವಸ್ತಿ ಸಕನ್ನಪಕಾರಾ | 12. ನಾದ ರಾಜೇಂದ್ರ ಚೋಲ ಪರ್ಮಾ |
| 2. ತೀತಸಂವತ್ಸರಸತಂ | 13. ಡಿ ಗಾವುಣ್ಣ |
| 3. ಗಳ ೯೮೭ನೆಯ ಕ್ರೋಧಿ | 14. ಕಲ್ಲಂ ನಿಜಿಸಿದ \|\| |
| 4. ಸಂವತ್ಸರದ ಮೈಸಾಕ | 15. ಪರಮಾಯುಂ ಶ್ರೀಯುಂ |
| 5. ಮಾಸದ ಸುಕ್ಕುಲಪಕ್ಷದೇ | 16. ವಿಸ್ತರ ವಿರಿದಕ್ಕ |
| 6. ಕಾದಸಿ ಬ್ರಹ್ಮಸ್ವತಿವಾರ | 17. ಧರೇಚಂದ್ರಸೂರ್ಯ ನಾ |
| 7. ಉತ್ತರ ನಕ್ಷತ್ರ \|\| ಸ್ವಸ್ತಿ ಶ್ರೀ | 18. ಇವ ಮುಳ್ಳಿನ ಹರಿ |
| 8. ಕಾನಿಯದ ಜಕ್ಕ ಗಾವುಣ್ಣ | 19. ಹರಬ್ರಹ್ಮ ಸಕರಸು |
| 9. ನ ಮಗ ಬರಯ್ಯ ನು | 20. ರ . . . ದೇವ ಕುಲರೂ |
| 10. ಂಡಿವಿನರ್ ಸತ್ತಡೆ ಕರಿಕೂ | 21. ನಾರ . . . |
| 11. ೪ ಗೌಣ್ಣ ನ ಮಗಂ ಬರಯ್ಯ | |

Transliteration.

1. svasti Saka-nṛipa-kālā-
2. tīta-samvatsara-satam-
3. gaḷ 987 neya Krôdhi-
4. samvatsarada Vaisākā-

5. māsada suklula-pakshad-Ê-
6. kâdasi Brihaspativâra
7. Uttare-nakshatra^{||} svasti śrt
8. Kaniyada Jakka-gâvunḍa-
9. na maga Birayyanu-
10. mḍivinal sattade Karikû-
11. ḷagaunḍana magam Birayya-
12. nâda Râjendra-Chôla-permâ-
13. ḍi-gâvunḍa
14. kallam niṇṣida^{||}
15. paramâyum śriyum
16. vistara piridakke
17. dhare-chandra sūryya [va]-nâ
18. rṇṇava-muḷḷina Hari
19. Hara Brahma sakara su-
20. ra dēva kularû
21. nâra

Translation.

Be it well. In the cyclic year Krôdhi, 987 years having elapsed after the time of the Śaka king, on Thursday with the constellation Uttarâ being the 11th lunar day of the bright half of Vaiśâka :—

Be it well. Birayya, son of Jakka-gavunḍa of Kaniya died in a fight (unḍivu). On this Birayya, alias Râjendrachôla-Permâḍi-gâvunḍa, son of Karikûḷa-gaunḍa set up this stone.

May there be longevity of age and wealth. As long as the earth, moon, sun and ocean endure, Hari, Hara, Brahma and other gods rule [may this last].

Note.

This records the death of a warrior in a battle at Kaniya and the erection of the vîragal in his memory by Biraya *alias* Râjendrachôla-Permâḍi-gâvunḍa. The surname of the latter shows that Râjendrachôla was the patron of Biraya. It was a common custom at the time for the officers and gaunḍas to be called after the names of their sovereigns. The date given is Ś 987 Krôdhi Vaiś śu. 11 Thursday Uttarâ constellation. Ś 986 is Krôdhi. Taking this year the date corresponds to Thursday 29th April 1064 A. D. a day with Uttarâ constellation.

Râjendrachôla or Râjendradēva was the Chôla king who ruled between C. 1052, and C. 1064. A great portion of the present Mysore District including Chik Kânya the village where the inscription is found was subject to his authority.

53

On a 2nd vīragal at the same place in the same village Chikkānya.

ಮೈಸೂರು ತಾಲ್ಲೂಕು ಚಿಕ್ಕಹಳ್ಳಿ ಹೋಬಳಿ ಚಿಕ್ಕಾನ್ಯದ ಎರಡನೆಯ ವೀರಗಲ್ಲು.

Old Kannada language and characters.

Size 4' X 3'

Transliteration.

1. ಸ್ವಸ್ತಿ ಶ್ರೀ	1. svasti śri-
2. ಮತ್ ಮ	2. mat Ma-
3. ರಬ್ಬೆಯ	3. rabbeya
4. ತಂದೆ ಮು	4. tandē Mu-
5. ದ್ದಯ್ಯ	5. ddayya
6. ಕಾನಿ	6. Kāni-
7. ಯದು	7. yadu-
8. ರವಿವಿನೋಳಿ	8. r-aḷivinoḷi
9. ಸತ್ತಂಪಿ	9. sattam pi-
10. ರಿಯಳಿಯ	10. riyaliya
11. ಕೊತ್ತಯ್ಯ	11. Kottayya
12. ಕಲ್ಲನಿ	12. kalla ni-
13. ಐ ನಿ ದಂ	13. ṛi [si] daṁ

Note.

This records the death of a warrior named Muddayya, father of Marabbe in a fight for the defence of his village Kāniya and the erection of the vīragal in his memory by his eldest son-in-law (nephew) Kottayya. No date is given. The characters are of the 10th century. Kāniya is the name of the village where the inscription stands.

54

On a 3rd vīragal at the same place in the village Chikkānya.

Kannada language and characters.

Size 3' X 3'

ಮೈಸೂರು ತಾಲ್ಲೂಕು ಚಿಕ್ಕಹಳ್ಳಿ ಹೋಬಳಿ ಅದೇ ಚಿಕ್ಕಾನ್ಯದ ಮೂರನೆಯ ವೀರಗಲ್ಲು.

1. ಸ್ವಸ್ತಿಶ್ರೀಮತು	7. ಮಾದಿ ಅಬಲದಲ
2. ತಗಂಗಂ ಧರ್ಮ	8. ಸ್ತಲದ ಚಿಕಾನ್ಯಾತು
3. ಪೊಮೆ ಮಹಾಧಿರಾಜ	9. ಐ ಹರ ಗೋಳುಗಳ
4. ಸತ್ಯವಾಕ್ಯ ಪರ್ಮಾ	10. ರ್ಯಾದಿಸತ್ತಂ . . .
5. ನಡಿ ಗಟ್ಟವಾಡಿಯೊಳಿ	11.
6. ರಾಜ್ಯಂಗವುತ್ತಿರೆ ಶ್ರೀ	

Transliteration.

1. svasti śrīmatu
2. Tagamgagam dharma
3. pome Mahādhirāja
4. Satyavākya-permā-
5. naḍi Gaṭṭavādiyoḷe
6. rājyamgevuṭṭire Śrī
7. Mādi Abala-dala-
8. stalada Chikānya tu-
9. ruhara-gōḷugaḷa
10. l kādi sattam

Note.

This belongs to the reign of the Ganga king Satyavākya Permānaḍi, who is said to be ruling in Gaṭṭavādi. It records the death of Mādi in rescuing the cattle of the village Chik Kānya situated in Abaladalasthala? The titles given to Satyavākya cannot be made out except the word dharma-mahādhirāja. There seems to be some mistake by the engraver here in lines 2 and 3. The village where the warrior died is called here Chik Kānya or little Kānya, the same as the present name of the village. In the previous inscriptions the village is called Kānya. Apparently Chik-Kānya was a hamlet of the main village Kānya. No date is given here. The characters seem to be of the 10th century A. D. and the Satyavākya Permānaḍi of this record is probably the same as the Ganga King Nītimārga II.

Gaṭṭavādi is a village in Nanjangud Taluk, situated at a distance of about 20 miles from Chik Kānya.

55

In the village Bētaḷli belonging to the same hobali of Chaṭṭanahaḷli, on a slab set up near the pond called Ayyanakatte.

Size 2' × 1½'

Kannada language and characters.

ಮೈಸೂರು ತಾಲ್ಲೂಕು ಚಿಟ್ಟಹಳ್ಳಿ ಹೋಬಳಿ ಬೇತಳ್ಳಿ ಗ್ರಾಮದ ಅಯ್ಯನಕಟ್ಟೆಬಳಿ ನಟ್ಟಕಲ್ಲು.

ಪ್ರಮಾಣ 3' × 2'

ಶ್ರೀ

ವೀರಬದ್ರ

ಲಂಗ

ಪ್ರಸನ್ನ

ಬಸವ

1. ಸನ್ ೧೮೮೨ನೇ ಪಿಬ್ರವರಿ ೧೦ಕ್ಕೆ ಸರಿಯಾ
2. ದ ಶಾಲವಾಹನಶಬ್ದಾಬ್ದ ೧೮೦೪ನೇ ವರ್ತ
3. ಮಾನ ವರುಷ ವಿಷುನಾಮ ಸಂ| ಮಾಘ ಬಿ|| ೧೨
4. ಗುರುವಾರದಲ್ಲು ಮೈಸೂರು ಮಹಾಗಾಜರು
5. ಶ್ರೀಚಾಮರಾಜೇಂದ್ರ ವಡೆಯರವರ ಪಾದ

6. ಶೇವಕನಾದ ಬಸವನವರ ಮಗ ದನ್ ಬೊ
7. ಕ್ಷದ ನಂಜಪ್ಪನು ಈಶ್ವರ ಪ್ರೀತ್ಯರ್ಥವಾಗಿ ರ
8. ಚಿಸರ್‌ಪಟ್ಟಕಟ್ಟ ಈ ಧರ್ಮವನ್ನು ಅರು ಕಾ
9. ಪಾಡುವರೊ ಅವರ ಪಾದಕ್ಕೆ ನಾನು ನಮ
10. ಸ್ಕಾರವಂ ಮಾಡುವೆನು.

Note.

This is a modern inscription and records the construction of a pond in A. D. 1882 by Das Bokkasada (Treasury) Nanjappa, son of Basappa, a servant of Chamarajendra Odeyar, king of Mysore. The inscription concludes with a sentence that the person who constructed the pond prostrates before the feet of all who will protect (keep in a proper state) it.

56

In the village Puttagaudnahundi in the hobali of Varuna, on a fragmentary stone lying near the Javanikere tank.

Old Kannada characters and language.

ಮೈಸೂರು ತಾಲ್ಲೂಕು ವರುಣದ ಹೋಬಳಿ ಜವನೀಕೆರೆ ಏರಿಯ ಪಕ್ಕದಲ್ಲಿ ಬಿದ್ದಿರುವ ತುಂಡುಗಲ್ಲು.

(ಕಲ್ಲಿನ ಅರ್ಧಭಾಗವು ಒಡೆದು ನಷ್ಟವಾಗಿ ಹೋಗಿದೆ ಬಲಭಾಗದಲ್ಲಿ ಬರೆದಿರುವುದು.)

1. ಕಟ್ಟಿಸಿದಳೆ ಕೂಪ್ಪಗರ ಮಾಹ
2. ಳೆ ಮಣ್ಣುಕೊಟ್ಟು
3. ಲಿಸಿ ಎಣ್ಣೆರಾವೆಸಕೆ
4. ತ್ತುವಟ್ಟಮ ಕೆಣಿಗೆ ಗೂ
5. ವಕೆಯುಮನ್ಯಹ
6. ರೆಯನಳಿದ ಬ್ರ
7. ಲು

Note.

As the inscription stone is broken in the middle, the left half of the record is completely lost. It seems to record the construction of a tank by a woman and the grant of *bittuvatta* (i. e., a portion of the produce grown below the tank) for the tank. There is also the usual imprecation about slaying the cows at the end. No date is given. The characters seem to be of the 9th century A. D.

57

In the village Chattanahalli Palya in the same hobli of Varuna, on an oil-mill stone in the land of Madaiya.

Size 8½' Circumference.

Kannada language and characters.

ಮೈಸೂರು ತಾಲ್ಲೂಕು ವರುಣದ ಹೋಬಳಿ ಚಟ್ಟಹಳ್ಳಿ ಪಾಳ್ಯದ ಶೀರಪ್ಪನ ಮಗ ಮಾದಯ್ಯನ ಹೊಲದಲ್ಲಿರುವ ಗಾಣದ ಕಲ್ಲು.

ಪ್ರಮಾಣ 8½' ಸುತ್ತಳತೆ.

- | | |
|---------------------------------|-------------------------------------|
| 1. ಸ್ವಸ್ತಿಶ್ರೀ ಪ್ರತಾಪ ಚಕ್ರವರ್ತಿ | 7. ಬ ಗಂ ಮು ಪರದಾಸಿಮಲಯಾ |
| 2. ಶ್ರೀವೀರ ಬಲ್ಲಾಳ ದೇವರು ಸು | 8. ಳ ಉಳಿಂಜಗಾಡ ಕಾಟವನಾಯ |
| 3. ಕ ಸಂಕತ ವಿನೋದದಿಂ ಪ್ರಿತು | 9. ಕರು ಚಟ್ಟನಹಳ್ಳಿಯ ಮೂಲ |
| 4. ಎ ರಾಜ್ಯಂಗಿಯುತ್ತಮಿರೆ | 10. ಸ್ಥಾನೇಶ್ವರ ನಂದಾ ದೀವಿಗೆಗೆ ಮಾಡಿಸಿ |
| 5. ಸಕ ವರಿಪ ೧೦೩೨ ಪ್ರಮೋ | 11. ದ ಗಾಣ |
| 6. ದೊತ್ತ ಸಂವತ್ಸರದ ಭಾದ್ರಪದ | |

ಇದೇ ಶಾಸನದ ಎಡಭಾಗದಲ್ಲ ಬರೆದಿರುವುದು.

1. ಚೋಳೋಜನ ತಮ್ಮ
2. ಜವಮಾರೆಯ
3. ಮಾಡಿದ ಗಾಣ

Transliteration.

1. svasti śrī pratâpa-chakravartti
2. śrī Vira Ballâḷa-dêvaru su-
3. ka-saṃkata-vinôdadim pritu-
4. vi rājyaṃ geyuttamire
5. sakavarisha 1132 Pramô-
6. dotta-saṃvatsarada Bhâdrapada
7. ba 10 Ma | Paradâsi Malayâ-
8. ḷa Uḷiṃja-gauḍa Kâṭavanâya-
9. karu Chaṭṭana-haḷḷiya Mûla-
10. sthânêśvara-namḍâdivigege mâḍisi-
11. da gâṇa ||
(To its left)
12. Chôrôjana tamma
13. Javamâreya
14. mâḍida gâṇa ||

Translation.

Be it well. While the pratâpa-chakravarti, śrī Vira Ballâḷa-dêvar was ruling the earth in peace and comfort :—On Tuesday the 10th lunar day of the dark half of Bhâdrapada in the Śaka year 1132 corresponding to the cyclic year Pramôdotta :—

Paradâsi Malâyāḷa, Uḷinjagaḍa, and Kâṭava-Nâyaḷa set up this oil-mill to provide perpetual lamps to the god Mûlasthanêśvara of Chaṭṭanaḷḷi. Chôrôja's younger brother Javamâreya made this oil-mill.

Note.

This belongs to the reign of Ballâḷa II (1173-1220) and the date given corresponds to 14th September 1210, a Tuesday as stated in the grant. Oil-mills of stone were set up near temples so that those who made use of them paid a rent (in oil) for extracting oil and out of this perpetual lamps were offered to gods. The name of the stone-cutter who made the mill is also given.

In the village Hebbalaguppe of Heggadadēvanakōṭe Hobali, on a stone lying to the left of the Āṇjanēya temple. Plate XXIV.

Old Kannada characters and language.

ಹೆಗ್ಗಡದೇವನಕೋಟೆ ತಾಲ್ಲೂಕು ಕನಕಾ ಹೋಬಳಿ ಹೆಬ್ಬಲಗುಪ್ಪೆ ಗ್ರಾಮದ ಅಂಜನೇಯನ ದೇವಸ್ಥಾನದ ಎಡಭಾಗದಲ್ಲಿ ಒರಗಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3' x 2½'

1. ಸ್ವಸ್ತಿಶ್ರೀ ನರಸೀಗೇಷ ಅಪ್ಪೊರ್ ದುಗ್ಗಮಾರ
2. ಕೊಯ್ಯಪ್ಪನದಿಗೆ ಅಲುಗಣ್ಣುಗಬ್ಬೆ ದ ಮಣ್ಣೊಟ್ಟರ್
3. ಅಲಿಮಣ್ಣುಮೆಗಾಲುಮಗೊಕೆ ಮೊಗೆಯು ಒಡ್ಡಿಪಾ
4. ಡಿಯುಂ ಗೊಯ್ಯಪ್ಪನದಿಗೆ ಗರಲುಗಣ್ಣುಗ ಬೆದೆನ್ನೊಟ್ಟೊಟ್ಟರ್
5. ಇದಾನಬತ್ತ ಕಡಿಪೊಡೊನೊಕ್ಕಲೈದು ಗಪ್ಪಾಮ
6. ಹಾಪಾತಕನಕ್ಕವನ್ನಕ್ಕಳು ನಾಗ
7. ವಸದಿ ಯಾನ್ನೊಯ್ಯೊನ್ನಾರಾಯಣಬೆ
8. ರುನ್ಬತ್ತನ್

1. svasti śrī Narasīgere-appor Duggamāra
2. Koyilvasadige aruṇḍuga bbede maṇ koṭṭar
3. Aramandame-gālum Agoke-mogeyu Oddipā-
4. diyum Goyyindammagaḷ aruṇḍuga bedennel-man koṭṭar
5. idān alittu kedisidon okkal keduga pañchama-
6. hāpātakanakk avan makkaḷu sāga
7. vasadiyān-keydon Nārāyaṇa pe-
8. runtachchan

Be it well. Śrī Narastigerc-Appor Duggamâra gave lands of the sowing capacity of 6 khandugas to the Jaina temple (koilvasadi)

(The inhabitants of) Aramaṇḍamēgalu Agokemoge and Oḍḍipāḍi and Goyindammaga! granted lands of the sowing capacity of 6 khaṇḍugas. May the tenants (*okkal*) of the person who violates and destroys this perish. May he be guilty of the five great sins: May his sons

The constructor of the basadi is Nārāyaṇa, peruntachchan (the great architect).

HEBBALAGUPPE STONE INSCRIPTION OF THE GANGA PRINCE DUGGAMARA.



(No. 58—p. 240.)

Mysore Archaeological Survey.]

Note.

This records the grant of some lands for a Jaina temple of the time of Duggamāra, who was a Ganga prince, brother of Śivamāra Saigoṭṭa (c. 815) and son of Śrīpurusha, the Ganga king. . . . The grant may belong to the 1st quarter of the 9th century, about 825 A. D. The characters also seem to belong to the early part of the 9th century A. D.

There is no Jaina temple at present in the neighbourhood. The meaning of the lines 3-4 is not free from doubt.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

علي فاطمه

حسين

الله محمد

حسن

نظم تاریخ بنا کو هئچه حضرت حیات امیر قلندر قدس سره .
 من عرف نفسه حدیث پیغمبر است (۲)
 وانی انت انا عروشی (۳) قول داور است
 آنچست اصل کشف و کرامات انفتاح (۴)
 در کو هئچه حیات امیر قلندر است
 سال [بنا] یش بگیر زجاگیر سالکان
 حقدار فیض صاحب به [جهان] دیر است
 سنه ۳۹۶ هـ

26

تاریخ وفات چهار دهم ماه جماد الاخر.
 حضرت سید میران شاه
 قادری بن حضرت سید جمال.
 شاه قادری سجاده درگاه حضرت
 میرحیات قلندر قدس سره.
 سنه هجری ۱۲۲۶

بسم الله الرحمن الرحيم

چونکه سجاده نشین کوه خاض حضرت بدین
 یعی حضرت شاه سید غوث شیخ رهنما
 مربع با وضع خوش بالائی کوه رشک حور
 از پی آرام عالم ساخت نیک راحت سرا
 کرده حق جائی قلندر اشرف از روز ازل
 زانکه پیدا شد زیارت گاه خاص و عام را
 دید ناگاه جائی اقدس بهر فکر سال او
 حکم کرد نصرت استاد من فیض انتما
 بهر عزت هست ایما یش چو کردم فکر سال
 از فلک آمد سرو شمع خانه نعمت بنا

**LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT, ARRANGED
ACCORDING TO DYNASTIES AND DATES.**

LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT,

Page in the Report	Inscription number in the Report	Date	Ruler
			GANGA.
124	1	2nd year, Kārtika śu Paurṇamāsyā —C. 401 A.D.	Kṛishṇavarma
240	58	About 825 A.D.	Duggamāra (prince) . .
167	11	C. 886—913 A.D.	[Nītimārga II]
236	54	9th century	Satyavākya Permāṇaḍi
			CHŌLA.
234	52	Ś 987 Krōdhi, Vaiś. śu 11, Uttarā, Thursday (?)—29th April 1064 A.D.	[Rājendrachōla]
			HOYSALA.
200	37	C. 950 A.D. ..	.....
177	21	Vikrama 1060 (?) Parīdhāvi sam. —1012 A.D. (?).	Vinayāditya (? I)
171	16	Ś 991 Pingaḷa sam. Vaiś. śu. 13 Bṛi.	Vinayāditya
190	31	(1) Śubhakṛit—1122 A.D. (2) Krō- dhi sam. Kâr. śu 10 Sunday— 19th Oct. 1124 A.D.	.....
189	30	About 1125 A.D.	Bitṭiga (Viṣṇuvardhana)
193	32	Do	Do
187	29	Virōdhi sam. Chaitra ba. 5 Śukravā- ra—Friday, April 18, 1169 A.D.	Narsimha [I]
195	34	Ś 1176 (?) Vijaya sam. Mār. śu 12, Man.—Tuesday, Nov. 28, 1172 A.D. (?).	Do
223	46	Ś 1102 Vikâri (?) Māgha śu. 10, Monday—January 26, 1181 A.D.	Ballâla II

ARRANGED ACCORDING TO DYNASTIES AND DATES.

Contents and Remarks

Records the gift of a village named Kuḍithiya in Perūr Vishaya to certain Brahmans by the king.

Records the grant of some lands to a Jaina temple.

Records the construction of a tank and the erection of a stone sluice thereto by Sadiyaṇṇaśchâri and Êchayya, minister for peace and war, Putṭagavuṇḍa of Toṭṭil and Ereyañṇa-Permâḍi. The last named person is perhaps the same as Ereyappa-Permâḍi also known as Nitimârḡa II.

A vîragal recording the death of a hero named Mâdi in rescuing the cattle of the village Chik Kânya in Abaladalasthaḷa. The king mentioned is probably the same as Nitimârḡa II.

A vîragal recording the death of a warrior in a battle at Kâniya and the erection of the memorial stone by Bîraya *alias* Râjendrachôḷa-Permâḍi-gâvuṇḍa.

A vîragal of early Hoysaḷa times mentioning the death of a certain Poysaḷa Mâruga, grandson of Sâmantâ-Râma in the service of Arakella who was perhaps a Râshtrakûṭa chief and contemporary of Aṇṇiga, the Nolamba king.

Records an instance of the usual blood feuds in connection with land disputes during the time. The date mentioned in the inscription raises the question whether there were not two Vinayâdityas among the Hoysaḷa kings.

Records the construction of, and endowments to a basadi at Mattâvara by the king Vinayâditya.

Records the death of Udayâditya, brother of Vishṇuvardhana and mentions a certain Ereyañṇa who might possibly have been his son.

Records the death of a warrior in a battle waged by the king against Masana in Hânungal fort.

Refers to the attack on the Hânungal fort and records the death of a hero named Dêva.

A vîragal recording the death of a warrior named Bittigauḍa and the grant thereof of some land by Narasimha, Sômeya and others.

Records that Ballâḷadêva (afterwards Ballâḷa II) rebelled against the king, his father Narasimha II and that a warrior named Muruvana Gôvagaḍa died while Talige-nâḍu was invaded by the prince.

Records the origin of the town of Tarikere, the building of the Kêśava temple by one Vijayâditya-heggaḍe and the grant, to the latter, of lands and money by the king and others.

List of Inscriptions published in the Report;

Page in the Report	Inscription number in the Report	Date	Ruler
			VIJAYANAGAR— <i>concl'd.</i>
203	40	Ś 1495 Śrīmukha sam. Nija Āshā- dha śu 10, Ādi. ?—July 9th, 1573 A.D. (Thursday).	Śrī Ranga Rāya I
145	3	C. 1580 A.D. ..	Do
			ĀRAGA.
215	44	1369 A.D.	Virūpanṇa Oḍeyar
207	42	Ś 1340 Hemalambi sam. Māgha śu 7, Saturday—12th Feb. 1418 A.D.	Vithaṇṇa Oḍeyar
			KELADI.
202	39	Ś 1600, Kālayuktākshi, Āsv. śu. 10, Sunday—15th Sept. 1678 A.D.	Queen Chennammāṭṭ
			MYSORE.
186	28	19th cent. ...	Kṛishṇarāja Vaḍeyar III
237	55	Ś 1804 Vishu sam. Māgha ba 12. Thursday - 1882 A.D.	Chāmarājendra Oḍeyar
			PRIVATE.
161	5	Ś 1022 Vikrama Phāl. śu 4, Sô— Feb. 4, 1101 A.D.	.....
228	47	Sarvadhāri sam. Śrāv. śu 11, Thursday—July 13, 1228 A.D.	Donor: Tiruvarasa
198	36	Ś 1168 Viśvāvasu Push. śu 5, Thursday (?)—25th Dec. 1245 A.D.	Donor: Baṇṇarasadēva, son of Mahāmaṇḍalēśvara Rājarasa.
171	15	C. 1400 A.D. ...	.....

The rest of the inscriptions are neither dated nor belong to specific dynasties. They

arranged according to Dynasties and dates—*concl'd.*

Contents and Remarks

Mentions three contemporaries of the king : Bhairava Vodeyar of Kārakaḷa, Nara-simhabhārati, pontiff of Śringēri and Mādhava Sarasyati, the ascetic head of the Matt at Hariharapur. Records the purchase of certain lands and their donation to a temple at Hariharpur.

Records the gift, by the king, of a village in Paḍaviḍu kingdom to Basavappaiya-mantri who seems to have been a chief accountant or astronomer and scribe in the royal court.

See under Vijayanagar.

Gives details of the revenue administration during the time of Harihara II and Dévarāya II of Vijayanagar and records the grant, as sarvamānya, of certain lands to a certain Nāganna by Mallanna.

Records the donation of the procession image in the temple of Śringēśvara, by the minister Pradhāni Gurubasavappa dēvaru.

Records the presentation of a silver stick by the king to the Dattātreyapaṭha.

Records the construction of a pond by Das Bokkasada Nañjappa, a servant of the king.

Records the death, by the *Sanyasana* rite, of a Jaina.

Records the grant of some tax on oil-mill for the perpetual lamps in the Prasanna Kēśava temple of Haḷeyūr. This right was purchased by the donor from the mahājanas of the place.

Records the grant of a sum of five gadyāṇas being the annual income from certain taxes *siddhāya* and *hodake*, for certain temples at Marale.

Records the death of a Jaina woman named Chaṭave-ganti.

APPENDIX A.

CONSERVATION OF MONUMENTS.

In the year 1931-32.

(Based on the Annual Report of the Consulting Architect to the Government of Mysore, Bangalore.)

Fifty monuments were inspected during the year under report. More monuments could not be visited both on account of pressure of work at headquarters and also on account of reduced allotment for travelling allowance due to retrenchment. A list of institutions inspected is appended as Annexure A.

Inspection reports from the Revenue Sub-Division Officers were received in the case of 35 monuments as against 24 of last year. Though this can be said to be an improvement when compared to the previous year, still it may be mentioned here that reports on 155 monuments were not received. A list of institutions from which Inspection Reports have been received is appended as Annexure B.

Proposals for the renovation of the following monuments were called for or were under scrutiny :—

- (1) Sōmēśvara temple at Suttūr.
- (2) Kalyāṇi at Hulikere.
- (3) Cheluva Nārāyaṇa temple at Melkote.

The two outstanding events of the year under report are :—

- (a) the re-classification of ancient monuments and
- (b) the framing of rules under the Ancient Monuments Preservation Regulation.

As mentioned in the last year's report the classification of ancient monuments in the order of their importance required revision. The merits of each monument have been considered and the classification has been finally fixed now. As a result of this re-examination, 6 monuments have been deleted, 30 monuments have been added and the original classification has been altered in the case of 16 monuments. The present strength of the list stands at 217. The Government have in their Notification No. E. 4525—Edn. 86-25-75, dated the 11th May 1932 published the draft rules under the Regulation, and have called for the opinion of the public in the matter. The rules as now issued seem all right and they will have to be printed and published early.

The Muzrai Department have undertaken the publication of individual Muzrai manuals for each of the important Muzrai institutions for the information of the public, giving details of the establishment maintained and the services conducted in each. The Muzrai Commissioner requested that illustrations for these manuals may be supplied. Accordingly, plans and photographs for the following four temples were prepared and supplied :—

1. Raṅganāthasvāmi temple at Seringapatam.
2. Śrīkaṇṭhēśvara temple at Nañjanguḷ.
3. Chāmarājēśvara temple at Chāmarājanagar.
4. Chennakēśava temple at Bēlūr.

The Kaḷasēśvara temple at Kaḷasa, and the Cheluva Nārāyaṇa temple at Melkote have been taken up next, and action is being taken to prepare illustrations for these.

The work of erecting Notice Boards in front of monuments did not make any progress during the year for want of adequate funds. As indicated in the last year's report it would be desirable to fix up, once for all, Notices inscribed on slabs of stone instead of on enamelled boards which are rather out of harmony. A separate provision for this item of work is necessary continuously for a few years.

The desirability of enforcing a sustained vigilance for the preservation of the art treasures of the State must be reiterated. In order that a uniform policy may be maintained in the administration of the scheme and that funds allotted for this purpose may be best utilised, a close co-operation between the Archæological Department, the Muzrai Commissioner and the Department of Public Works must be maintained. A register giving the history and description of the monuments with a running record of inspections, repairs, etc., has to be completed and maintained up to date.

ANNEXURE "A".

List of Monuments which were inspected during the year 1931-32:—

Bangalore District	...	Tipu Sultan's Palace at Bangalore.
		Venkaṭaramaṇa temple ..
		Dungeon in the Fort wall ..
		Kempegauḍa's Towers ..
		Cenotaph ..
		Gaṅgādharaśvara temple ..
		Syed Ibrahim's Tomb at Channarayana.
		Akhal Shah Khadri Darga ..
		Thimmapparāj Urs Mansion ..
		Fort Door ..
		Appramēyasvāmi temple at Maḷūr.
		Sōmēśvara temple at Māgaḷi.
		Raṅganātha temple ..
		Tippu Sultan's Birth-place at Dēvanhalli.
		Fort wall ..
		Gōpālakrishṇa temple ..
		Ballāla's palace at Kundāpa.
Kolar District	...	Kōlāramma's temple at Kolar.
		Sōmēśvara temple ..
		Bhōga-Nandiśvara temple at Nandi.
		Rāmalingēśvara temple at Āvaṇi.
		Hydervāli Darga at Mulbāgal.
Tumkur District	...	Hussain Shah Darga at Hiribidnur.
		Yōga-Mādhava temple at Seṭṭikere.
		Mallēśvara temple at Huliyaṛ.
		Fort and temples at Madhugiri.
		Chennigarāya temple at Araḷaguppe.
Mysore District	...	Temples of Nandi at Turuvekere.
		Sōmēśvara temple at Suttur.
		Lakshmikānta temple at Heḍatale.
		Nāgēśvara temple ..
		Pañchalinga temple at Gōvindanahalli.
Hassan District	...	Pañchakūṭa Basti at Kambadahalli.
		Arkēśvara temple at Hale Ālūr.
		Temples at Bēlūr.
		Temples at Halebidu.
		Narasimha temple at Jāvagal.
Shimoga District	...	Chennakēśava temple at Hullekere.
		Gōmatēśvara and Bastis at Śravaṇabelagōla.
Chitaldrug District	...	Lakshmi-Narasimha temple at Bhadrāvati.
	...	Basti at Heggere.

ANNEXURE "B".

Inspection Reports from local officers were received in the case of the following monuments during the year 1931-32 :—

All the monuments of Bēlūr, Halebid and Belgāvi.
 Lakshmirāmaṇa temple at Mysore.
 Varāhasvāmi temple at Mysore.
 Mahalingēśvara temple at Varuṇa.
 Lakshmi-Dēvi temple at Doḍḍagaddavalli.
 Kēśava temple at Dharmapura.
 Īśvara temples at Nandiguḍi.
 Īśvara temples at Nandi Tāvare.
 Aśōka Inscriptions in Molakalmuru Taluk.
 Būcheśvara, Gōviṇḍēśvara and Nākēśvara temples at Kōravangala.
 Īśvara temple and Basti at Arsikere.
 Viṣṇu and Īśvara temples at Mosale.
 Viṣṇu and Īśvara temples at Hārṇahalli.

ANNEXURE "C".

The following monuments were added to the list during the year 1931-32 :—

- | | | |
|--|-----|--|
| 1. Sivappa Nāik's Fort at Nagar | ... | } These were confirmed as protected monuments. |
| 2. Kalyāṇi at Hulikere | ... | |
| 3. Bhīmēśvara, Nakulēśvara and Sahadēvēśvara temples at Kaivāra. | ... | |
| 4. Basavēśvara temple at Basavanguḍi | ... | This was declared as an Ancient monument. |
| 5. Webb's Monument at French Rocks | ... | This was ordered to be removed from the list last year, and was again restored during this year. |

ANNEXURE "D".

Statement of ancient monuments dealt with during the year 1931-32.

Sl. No.	Name of monument	Action taken
1	Tippu Sultan's Palace, Bangalore.	The building was handed over to the Education Department for holding the Sanskrit College. A watchman appointed for looking after the monument was abolished by Government with effect from 1st July 1931. With regard to the construction of gates and compound wall round the building Government ordered it to lie over for the present.
2	Chennigarāya Temple at Kaidāla.	The estimate for Rs. 1,350 was sanctioned by Government in No. 1921-5—Uni. 27-29-28, dated 19th November 1931 to be met from the funds at the credit of the temple.
3	Webb's Monument at Seringapatam.	This monument was first withdrawn from the list of ancient monuments; but it was soon restored.
4	Lakshminarasimha Temple at Nuggahalli.	An estimate for its repairs which was received from the Deputy Commissioner was returned with countersignature.
5	Vidyāsankara Temple at Srīngēri.	The Jahagirdar refused to pay the cost of fixing Notice Boards in front of the monument. A reference was made to Government in this matter.
6	Kōlaramma Temple at Kolar ...	A gōpura has been suggested over the entrance gate-way and a design is under preparation.
7	Temple at Būdnūr, Maṇḍya ...	A beautifully carved image of a bull is lying in the ruined temple of Kaśi Viśvēśvara. The Sub-Division Officer, Maṇḍya, proposed that it may be removed and kept in the new Town Hall compound at Maṇḍya, and sought permission to have it removed. The Government sanctioned the proposal.
8	Kēśava Temple at Sōmanāthapūr.	It has already been reported that the temple which had been recently renovated at a cost of nearly Rs. 16,000 was still leaking in some places. The Executive Engineer who had been written to in the matter, has since reported that action has been taken to stop the leakage.
9	Temples in Basavanguḍi and Gavipur, Bangalore.	The Muzrai Commissioner forwarded the resolution of the Temple Committee requesting the inclusion of these in the list of ancient monuments. Accordingly the Śrī Basaveśvara temple at Basavanguḍi was declared a protected monument by Government.
10	Fort wall at Dēvanhalli ...	An estimate for Rs. 575 was received from the Executive Engineer, Bangalore Division, for its maintenance, and was approved.
11	Fort wall at Nagar ...	As already noted, the revised estimate for Rs. 1,000 came too late to be sanctioned and executed. The Superintending Engineer requested Rs. 500 to Rs. 600 for the preliminary clearing only in order to enable him to prepare a proper estimate. Government stated that a sum of Rs. 100 had been allotted for this purpose during this year and wanted it to be spent before the close of the official year. This could not be done as the Executive Engineer reported that any pruning now done would only foster better growth during the monsoon.
12	Kōḍaṇḍarāma Temple at Bowringpet.	A modified design for the tower over the mahādvāra was furnished.
13	Dharmarāja Svāmi Temple, Bangalore.	Devotees wanted to construct a lofty gōpura over the half finished entrance gate of the temple. A design for the same was furnished.

ANNEXURE "D".—*concl'd.*

Sl. No.	Name of monument	Action taken
14	Kalyāṇi at Hulikere, Halebidu...	This was recently added to the list of ancient monuments. There was a proposal to repair the pond, at a cost of Rs. 3,000 which was approved. It was suggested that an approach road for Halebidu may also be included in the estimate.
15	Cheluva Nārāyaṇa Temple at Melkote.	A portico is required in front of the temple. Additional information in regard to the strength of the foundation of the existing front verandah of the temple has been called for from the Assistant Engineer.
16	Bhērūṇḍēśvara Pillar at Belgāvi.	The Superintending Engineer noticed that the pillar was out of plumb and suggested that a platform might be put up round the pillar to strengthen the bottom which was agreed to and it was also suggested that the portions of land surrounding the same might also be acquired and the space opened out a little.
17	Temple at Suttūr, Nanjangud Taluk.	This ancient monument is in ruins. The present Svāmi of the place has come forward to repair it at a cost of nearly Rs. 5,000. A plan and estimate have been furnished to him for taking action.
18	Temples at Marase, Mysore Taluk.	Estimates and plan for the repairs of the temples were sent by the Registrar, Mysore University. The plan was altered suitably and a modified estimate has been called for.
19	Saṅgamēśvara Temple at Thippagondanahalli, Māgaḍi Taluk.	The temple now situated at the junction of the two rivers Arkāvati and Kumudvati near Thippagondanahalli will become submerged in the waters of the new reservoir that is being constructed there and it is proposed to construct another temple on a higher level to the south of the reservoir. A design was furnished for the same.
20	Chennakēśava Temple at Bēlūr.	The temporary establishment employed for work in that temple continued throughout the year, and the restoration work was carried on briskly according to a definite programme. As there was still much work to be done, a recommendation was made to Government for the continuance of the establishment for another three years. Government, however, sanctioned its continuance for one more year for the time being.
21	Hoysaleśvara temple at Halebidu	The same remarks made in regard to the temple at Bēlūr hold good in this case also. The projected portion of the temple on the east was found bulging out and an estimate received from the Executive Engineer for its reconstruction was scrutinised and returned.
22	Bhōga-Nandīśvara temple at Nandi.	Inspection notes of this monument was forwarded to the Muzrai Commissioner who called for estimates in regard to the several improvements suggested in the notes.
23	Yōga-Mādhava temple at Seṭṭikere.	An estimate for its repairs which was received, was returned duly countersigned. The estimate provided the opening out of the ceilings in the navaraṅga, repairing the damaged wall of the main temple, and providing door shutters to the main entrance.
24	Chennigarāyasvāmi temple at Turvekere.	An estimate for Rs. 190 received from the Deputy Commissioner, Tumkur, for its repairs was approved and returned.

APPENDIX B.

List of Photographs taken during the year 1931-32.

Serial No.	Size	Description	View	Village	District
1	12"×10" ...	Chennakēśava temple ...	Kēśava image ...	Bēlūr ...	Hassan
2	Do ...	Do ...	Durbar of Hoyasaḷa Ballāḷa.	Do ...	Do
3	Do ...	Do ...	Balichakravarti panel	Do ...	Do
4	Do ...	Do ...	Kāḷingamardana panel	Do ...	Do
5	Do ...	Do ...	Aṣṭadīpālaka panel	Do ...	Do
6	Do ...	Do ...	Narasimha panel ..	Do ...	Do
7	Do ...	Do ...	Lakṣmīnārāyaṇa panel.	Do ...	Do
8	Do ...	Do ...	Lions with different heads.	Do ...	Do
9	Do ...	Do ...	Kṛishṇa and Balarāma panel.	Do ...	Do
10	Do ...	Do ...	Narasimha Ballāḷa panel.	Do ...	Do
11	Do ...	Do ...	North doorway ...	Do ...	Do
12	Do ...	Do ...	East doorway ...	Do ...	Do
13	Do ...	Do ...	Pillar inside ...	Do ...	Do
14	Do ...	Do ...	Do (another) ...	Do ...	Do
15	Do ...	Do ...	Do ...	Do ...	Do
16	Do ...	Do ...	East side view ...	Do ...	Do
17	Do ...	Do ...	Anantapadmanābha panel.	Do ...	Do
18	Do ...	Do ...	North-west view ...	Do ...	Do
19	10"×8" ...	Do ...	Anantapadmanābha figure.	Do ...	Do
20	Do ...	Do ...	Mōhinī figure in the pillar.	Do ...	Do
21	Do ...	Do ...	Inscription stone ...	Do ...	Do
22-66	8½"×6½" ...	Do ...	Madanakai figures ...	Do ...	Do
67	Do ...	Do ...	Jalandhara ...	Do ...	Do
68	Do ...	Do ...	Smaśāna Kālī ...	Do ...	Do
69	Do ...	Do ...	Rāvaṇa lifting the Kailāsa.	Do ...	Do
70	Do ...	Do ...	Narasimha figure ...	Do ...	Do
71	Do ...	Do ...	Gajāsūramardana ...	Do ...	Do
72	Do ...	Do ...	Sūrya figure ...	Do ...	Do
73	Do ...	Do ...	Tāṇḍavēśvara figure...	Do ...	Do
74	Do ...	Do ...	Varāha figure ...	Do ...	Do
75	Do ...	Do ...	Manmatha and Rati...	Do ...	Do
76	Do ...	Do ...	Arjuna figure ...	Do ...	Do
77-83	6½"×4½" ...	Do ...	Figures in the niches	Do ...	Do
84	10"×8" ...	Kappe-Chennigarāya Temple.	Sukhanāsi doorway...	Do ...	Do
85	Do ...	Do do ...	Kappe-Chennigarāya image.	Do ...	Do
86-87	Do ...	Copper plate inscription of Nāgari characters brought from Melkote.	.....	...	...

APPENDIX B—*concl'd.*

Serial No.	Size	Description	View	Village	District
88-89	10" × 8" ...	Copper plate inscription of Grantha characters brought from Melkote.	.....	...	...
90	6½" × 4½" ...	Seal of the above ...	.....	...	...
91	8½" × 6½" ...	Plan of Beṭṭeśvara temple, Agrahār Belgūli.	.....	...	...
92-98	6½" × 4½" ...	Sannads brought from Syed Mahamad Shah Khadri, Bābābūdangiri.	.....	...	...
99-101	8½" × 6½" ...	Do do ...	.....	...	...
102-103	Do ...	Gaṅga copper plate inscription of 4 plates.	.....	...	...
104	6½" × 4½" ...	Do ring and elephant seal	.....	...	...

APPENDIX C.

List of Drawings prepared during the year 1931-32.

1.	Talkād	...	Vaidyēśvara temple	...	Ground plan.
2.	Do	...	Kirtinārāyaṇa temple	...	Do
3.	Do	...	...	...	Sketch map
4.	Nandi Hills	...	....	...	Do
5.	Sōmanāthapur	...	Kēśava temple	...	Ceiling.
6.	Do	...	Do	...	Section of ceiling.

INDEX

A

	PAGE		PAGE
Abaladalasthala, <i>a province</i> ,	237	Amṛitâpura, <i>village</i> ,	23
Abdul-Razak, <i>a Persian ambassador</i> ,	90	Amṛita Sarôvara, ' <i>Lake of Nectar</i> ' on the	
Abeya Mâchara, <i>a private person</i> ,	171		Nandi hill, 1
Âchâri-Venkaṭaiya, <i>do</i>	40	Amṛitêśvara, <i>god—temple of</i> ,	229, 23
Achyuta or Achyutarâya, <i>Vijayanagar</i>		Ananta, <i>serpent god—figure of</i> ,	28, 1
king, 47, 48, 83,	118	Anantaśayana, <i>god—image of</i> ,	
Adâyida....., <i>a general</i> ,	164		figure of, 1
Adâyida or aḍḍâyida, <i>a sword</i> ,	165	Anasūyâ, <i>wife of sage Atri</i> ,	18
aḍekaluvana, <i>anvil tax paid by gold-</i>		Andhakâsura, <i>demon—figure of</i> ,	10, 4
smiths,	174	Andhakâsuramardana, <i>sculptural depic-</i>	
Âdikarnâṭaka, <i>caste</i> ,	234		tion of, 1
Âdityas, <i>figures of</i> ,	16, 55, 70	Ândhra, <i>coins of</i> ,	83, 91; <i>dominion of</i> , 11
Adiyama, <i>governor</i> ,	3	Ânegondi, <i>place</i> ,	77, 101, 107, 10
Adiyinde (?)	170	Ânegondi (ya) śâsana,	101, 117, 118, 12
Aghôrêśvara, <i>god—temple of</i> ,	39, 40, 44;	Anekoṇḍa or Ânchoṇḍa, <i>village</i> ,	5
	liṅga, 45		temple at, 1
Agni, <i>god—figure of</i> ,	42	Aṇimâ, <i>one of the miraculous powers attri-</i>	
agni-hôtra, <i>offering oblations to fire</i> ,	226		buted to yôgis, 104, 11
Agokemage, <i>village</i> ,	240	Âñjanêya, <i>monkey god—temple of</i> ,	
Ahmadnagar, <i>place</i> ,	119		166, 167, 24
Ahôbala, <i>do</i>	221	Anṇamangala-pattu, <i>division</i> ,	15
Ahôbalarâja, <i>nephew of Râmarâja, governor</i> ,		Anṇiga, <i>Nolamba king</i> ,	20
	18	Aṇṇi-kandarpa, <i>title</i> ,	20
Aihole, <i>place</i> ,	56	Antara-Gaṅge, <i>a natural spring</i> ,	1
Ainûrvâchâri, <i>a private person</i> ,	67	Apîta-kuchâmbâ, <i>goddess</i> , 66; <i>shrine of</i> , 74, 7	
Airâvata, <i>celestial elephant</i> ,	41, 55	Âraga, <i>place</i> ,	101, 212; <i>kingdom of</i> ,
Aivara Ambana, <i>private person</i> ,	175		211, 212, 213, 21
Ajarao, <i>Bukka II called by Nuniz as</i> ,	85	Arakella, <i>Râshtrakûṭa chief</i> ,	20
Akkatangi, <i>temple of</i> ,	41	Aralaguppe, <i>place</i> ,	1
Akola, <i>types of coins from</i> ,	81, 83	Aramaṇḍamegâlu, <i>village</i> ,	2-
Âlainani, <i>place</i> ,	212	Arasanna Heggade, <i>headman</i> ,	21
Alankârasudhânidhi, <i>work</i> ,	106	Arasikere or Arsikere, <i>taluk</i> ,	112 n 1, 16
Âldur, <i>village</i> ,	187, 189	Âravîḍu or Âravîṭi, <i>dynasty</i> ,	118, 14
Ali Adil Shah, <i>Sultan</i> ,	119	Âravîḍu Dynasty, <i>work</i> ,	119 n 4, 15
Âliya Bijjala, <i>Kalachurya king</i> ,	120	Arcot, <i>place</i> ,	7
Âliya Râmarâya (Râmarâja) of <i>Vijayanagar</i> ,		Ardhanârîśvara, <i>god</i> ,	8
	18, 118	Ari-râya-vibhâḍa, <i>title</i> ,	21
Âlvârs, <i>images of</i> ,	6	Arjuna, <i>figures of</i> ,	11, 20, 23, 55; <i>title</i> , 20
Amarâvati or Amarâvatipura, <i>another name</i>		Ârkâvatî, <i>river</i> ,	1
for <i>Tarikere</i> , 226, 227, 229		Arumpâka, <i>village</i> ,	14
Ambale, <i>village</i> ,	198	Arupa, <i>god—figure of</i> ,	1

	PAGE		PAGE
Arunāchala or Arunāchalēśvara, <i>god—temple</i>		Aśvini, <i>god</i> ,	142
or <i>shrine of</i> , 62, 66, 67, 70, 71, 74		Atri, <i>sage</i> ,	187
Arunāchalam, <i>sacred place</i> ,	166	<i>aupāsana</i> , worship of fire during twilights,	
Arunasamudra, <i>place</i> ,	166		226
Arunasamudra-Ballālapaṭṭana, <i>place</i> ,	166	Avate, <i>village</i> ,	182
Āryaśarīna, <i>a donee</i> ,	127	Āvati, <i>chief of</i> ,	58, 71 ; <i>dynasty</i> , 61
Aśvādhiśas, <i>Kings of Delhi, Musalman</i>		Ayyanakatte, <i>a pond</i> ,	237
<i>Sultans of Bijapur, etc.</i> ,	122	Ayyapa, <i>Nolamba king</i> ,	201
Aśvattha, <i>peepul tree</i> ,	43		

B

Bābābudaṇ hills,	183, 185, 186	Bammagaṇḍa, <i>private person</i> ,	183, 195
Bābeōja, <i>private person</i> ,	165	Bannarasadēva, <i>chief</i> ,	199
Badabandēśvara, <i>god</i> ,	53	Bānantammana Baṇḍe, <i>a rock on the</i>	
Badari, <i>place</i> ,	104	<i>Nandi hill</i> , 64, 65	
Baddipādi, <i>village</i> ,	240	Bānarar-Daḍḍa, <i>Baṇa prince</i> ,	66
Bāgepalli, <i>taluk</i> ,	110 n 7	Bānas, <i>dynasty</i> ,	66
Bāgūr, <i>village</i> ,	223	Banavase or Banavāsi, <i>place</i> , 177, 188, 195,	
Bāgūr-sime, <i>a division</i> ,	222, 223		196, 198
Bahamanis, <i>dynasty</i> ,	83, n 2, 116	Bāṇa-vidyādihara, <i>Baṇa king</i> ,	66
Bahauddin Gushtasp, <i>nephew of Mahammad</i>		Bangalore, <i>city</i> , 1, 2, 65, 73, 124, 130,	
bin Taghlak	109		145
Baichagaṇḍa, <i>private person</i> ,	180	Bankanakatte, <i>village</i> ,	217, 222, 223
Baichōja, <i>sculptor</i> ,	183	Bankāpur, <i>place</i> ,	190
Baigur, <i>inscription of</i> ,	188	Bankiya-bali, <i>place</i> ,	212
Bairedēvaru, <i>god—temple of</i> ,	168	'Bārakūru Gadyāṇa,' <i>coin type</i> ,	80
Baiyapa-bhūpāla, <i>ruler</i> ,	143	Baramaṇṇa, <i>private person</i> ,	214
Bākabōva, <i>private person</i> ,	232	barbarabāhu, <i>title</i> ,	221 n 1
Bakāsura, <i>demon—figured in sculpture</i> ,		Barbara-vāha, <i>do</i>	221
	21, 22	Bāsagaṇḍa, <i>private person</i> ,	195
Bāla Bommaṇṇa, <i>a tenant</i> ,	212	Bāsagaṇḍa, <i>do</i>	178
Balarāma, <i>an incarnation of Viṣṇu—</i>		Basāmagavunḍa, <i>warrior</i> ,	165
<i>figured in sculpture</i> , 36		Basappa, <i>private person</i> ,	238
Bālehalli, <i>village</i> ,	215, 216	Basaramma, <i>temple of</i> ,	54
Bālehonṇūr, <i>do</i>	215	Basava, <i>Vīraśaiva reformer</i> , 100, 120 ;	
Bali, <i>demon king—figure of</i> ,	26, 69, 119	<i>private person</i> , 202 ; I, <i>Keladi chief</i> , 101	
Bāliah, <i>sculptor</i> ,	28, 29	Basavāchārya, <i>engraver</i> ,	159
Ballagāvuṇḍa, <i>private person</i> ,	170	Basavanahalli, <i>village</i> ,	162, 164, 165,
Ballāla, <i>Hoysala king</i> , 9, 50, 105, 107, 108,			166, 167
109, 110, 112, 121, 166, 182, 188, 196 ; I,		Basavāpattana, <i>place</i> ,	120
178, 192, 196 ; II, 170 ; 182, 195, 196,		Basavappāryya, <i>donee</i> ,	158
197, 198, 228, 239 ; III, 18, 109, 166,		Basavappayya-mantri, <i>donee</i> ,	159
182, 189, 196 ; IV, 110, 196		Basavarasa, <i>private person</i> ,	158
Ballāladēva, <i>Hoysala prince</i> ,	196	Basavēśvara, <i>school of</i> ,	88
Ballālapaṭṭana, <i>place</i> ,	166	Bāsivegaḍe, <i>private person</i> ,	182
Ballālapura, <i>village</i> ,	166	Bassein, <i>place</i> ,	83
Baluga, <i>engraver</i> ,	230	Bayyapanāyaka, <i>chief</i> ,	144

	PAGE		PAGE
Beginnings of Vijayanagar History, <i>work</i> ,	110 n 3	Bidirūr <i>village</i>	190, 191, 194, 195, 196
Beṭtore, <i>village</i> ,	205	Bidiyōja, <i>private person</i> ,	227
Bēlūr, <i>place</i> , 3, 4, 5, 6, 19, 20, 28, 51, 54,		Bijjala, <i>Kalachurya king</i> ,	50, 57, 113
55, 71, 82, 144, 164; <i>taluk</i> , 110 n 6;		Bijjalēśa, <i>person</i> ,	17
<i>inscription of</i> , 165, 190, 197		Bijjalēśvara, <i>god—temple of</i> ,	39
Benares, <i>city</i> ,	103, 104, 105, 106, 117,	Bijjana, <i>Kalachurya king</i> , 120; <i>see also</i>	
	118, 215	Bijjala	
Bendigānahalli, <i>plates of</i> ,	128, 129	Bijapur, <i>city</i> , 123; <i>dynasty</i> ,	119, 122
Bengonnakōṭaka, <i>a division</i> ,	158	Binnamangala, <i>village</i> ,	68
Beribi, <i>place</i> ,	109	Bīra-Nolamba, <i>Nolamba king</i> ,	201
Berlin, <i>city</i> ,	91	Bīravaṇa, <i>tax on soldiers</i> ,	174
Bestarhalli, <i>plates of</i> ,	110, 111	Biraya or Birayya, <i>warrior</i> ,	235
Bēṭalli, <i>village</i> ,	237	Biṭṭa, <i>a form of the word 'Vishṇu' in</i>	
Bhadra, <i>image of</i> ,	36, 37	<i>Kannada</i>	190
Bhadranāyakam, <i>image of</i> ,	40	Biṭṭadakōṭe, <i>village</i> ,	164, 165
Bhadrappa or Bhadrappa Nāyaka, <i>Keladi</i>		Biṭṭagaṇḍa, <i>warrior</i> ,	195
<i>chief</i> , 47, 48; <i>Āvati chief</i> , 61		Biṭṭi, <i>a form of the word 'Vishṇu' in</i>	
Bhadrappa-Nāyakaṛu, <i>in inscription</i> ,	45	<i>Kannada</i> ,	190
Bhāgavata, <i>sacred book</i> , 120, <i>depiction of</i>		Biṭṭidēva, <i>another name of Vishṇuvardhana</i> ,	
<i>episodes from</i> , 20, 21		<i>Hoysala king</i> ,	190
Bhairava, <i>god</i> , 107; <i>figure of</i> , 10, 11, 42,		Biṭṭiga, <i>a form of the word 'Vishṇu' in</i>	
43, 46, 49, 55, 61, 74; <i>shrine of</i> , 74		<i>Kannada</i> ,	190
Bhairavī, <i>goddess—image of</i> ,	61	Biṭṭiga-Poysala-dēvar, <i>another name of</i>	
Bhaṇḍārkhâna, <i>building</i> ,	185	<i>Vishṇuvardhana</i> , <i>Hoysala king</i> ,	194
Bhaṇḍâsura, <i>demon</i> ,	104	Biṭṭigaṇḍa, <i>private person</i> ,	188
Bhāratikṛishṇa, Bhāratikṛishṇa tīrtha or		Biṭṭigavuṇḍa, <i>do</i>	178
Kṛishṇa Bhārata, <i>ascetic</i> , 100, 101,		Biṭṭiyanna, <i>do</i>	178
102, 105, 106, 122		<i>bittuvatta</i> a portion of the produce grown	
Bhāratitīrtha, <i>do</i> 100, 106, 121		<i>below a tank</i> ,	238
Bhasmâsura, <i>demon—figure of</i> ,	47	Bôgôja, <i>engraver</i> ,	182
Bhaṭṭumūrti, <i>poet</i> ,	119	Boḷuvina Bommanṇa, <i>a tenant</i> ,	212
Bhayirarasavodeyar, <i>chief of Karkala</i> ,		Bombay, <i>presidency</i> ,	50
204, 205		Bomma, <i>sculptor</i> ,	29
Bhikshātana-mūrti, <i>god—image of</i> ,	15	Bommagaṇḍa, <i>private person</i> ,	180
Bhīma, <i>one of the Pāṇḍavas—figure of</i> ,		Bommakka, <i>lady</i> ,	212
22, 23		Bommaṇṇa, <i>a tenant</i> ,	212
Bhīshma, <i>Kaurava patriarch—figure of</i> , 22		Bommaṇṇa Heggade, <i>a person</i> ,	212
Bhōganandi or Bhōganandiśvara, <i>god—</i>		Bommaṇṇa Oḍeyar, <i>a governor of Āraga</i> ,	
<i>temple of</i> , 60, 62, 65, 66, 67, 68, 69, 70			213
71, 74, 75		Bommaya-damṇāyaka, <i>a warrior</i> ,	166
Bhū, <i>goddess—figure of</i> ,	58	Boppana, <i>donee</i> ,	214
Bhujabala, <i>title</i> ,	166	Brahma, <i>god</i> , 100, 122, 159, 187, 207, 235; .	
Bhūpati Rāya, <i>son of Bukka II, Vijayanagar</i>		<i>figure of</i> , 11, 15, 16, 21, 29, 31, 37,	
<i>king</i> , 80		55, 56, 73, 74; <i>on coin</i> , 81, 82; <i>title</i> ,	
Bhūtiśarma, <i>private person</i> ,	127		144
Bidanur, <i>place</i> ,	190	Brahmadēvadtkshita, <i>donor</i> ,	227
Bidie, <i>author</i> ,	78, 85	Brahmagiri, <i>place</i> ,	1, 41
Bidilur, <i>village</i> ,	188	Brahma-kshatriya, <i>caste</i> ,	213
		Brahmaṇḍa, <i>Purāṇa</i> ,	222

	PAGE		PAGE
Brāhmaṇī, goddess—figure of,	29	Bukka, Vijayanagar king,	80, 100, 102, 105,
Brahmarākshasa, fiend,	103, 105	107, 108, 109, 110, 112, 113, 114, 115,	
British Museum, coin specimens in,	79 n 1, 81,	123 n 1; I, 79, 80, 97, 112, 113, 115,	
82, 84, 95, 98; copper plates in,	145	216, called as Bukkaṇṇa or Bukkappa,	
Brown's Lodge, a building on the Nandi		80, as Bukkaṇṇodeyar, 216; II, 78, 80,	
Hill,	64	84, 85, 89, 115, called as Bukkarāya	114
Buchanan, a traveller in India,	102,	Bull, type of coins, 81, 84; with Kannada	
	115 n 1	legend on coins, 87, 89; with Nāgari	
Bûchavve, lady,	162	legend on coins, 86; with the legend	
Buddha, an incarnation of Vishṇu,	36	'Nīlakaṇṭha,' on coins,	88
Budha, ancestor of the Purāṇavas,	221	Bûtaya, sculptor,	230
Budhan, a saint,	186	Bûvagavuṇḍa, private person,	178
		Bûvegavuṇḍa, do	178

C

Cambridge, collection of coins in the museum	at,	80, 82, 85	Channabasava or Chennabasava, Virāṣaiva	
Chadagomḍa, private person,		198	saint,	100, 120
Chaitra, festival,		227	Channammāji, Keḷadi queen,	202
Chākanhaḷli, plates of		222	Channapaṭṇa, place inscription at,	166
Chakravarti, title,		145	Channarāyapaṭṇa do	165, 198
Chakravartyāchārya, title,		142	Channigarāyasvāmi, god—temple of,	223
Chaladankarāma, title,		195	Chāṇūra, legendary wrestler—in sculpture,	22
Chālukya, dynasty, 15, 175, 178; monuments			Chappaṭa-Siddha, Virāṣaiva saint,	121
of, 1, 43, 57; sculpture, 53; coins, 83,			Chāra, kingdom, 221; see Chēra	
87; era,		178	Chaṭave-ganti, lady,	171
Chālukya-Nārāyaṇa, title,		221	Chattānahallī, village, 230; hobli,	232, 233
Chālukya-Vikrama, era,		179	Chattānahallī-pālya, village,	238
Chāmarājanagar, inscription at,		192	Chaudala, grant of,	106 n 7
Chāmarājendra Oḍeyar, Mysore king,		238	Chaudappa, Keḷadi chief,	47
Chāmayya, sculptor,		31	Chaudappa Nāyaka, Vijayanagar officer,	45
Chāmiyah, do		29	Chaudiah, sculptor,	28, 31
Champāvatī, river,		120	Chauhatta-malla, title,	221
Chāmuṇḍi hill, inscription on,		190	chāvadi, court,	212
Chandagāvuṇḍa, hero,		169	Chāvūṇḍarāya-basti, building,	4
Chandaṇṇa, writer,		183	Chennabasava, see Channabasava	
Chandikēśa or Chandikēśvara, god—in			Chennabasavannana Kālaṇḍānada vachana,	
sculpture, 10, 11, 61, 75; shrine of,		14	work,	120
Chandra, Moon—in sculpture,		48	Chennabasavapurāṇa, work,	120
Chandragiri, capital city,		119, 122	Chennakēśava, god, 226; temple of,	82
Chandragutti, place, 105 n 6; kingdom of,		216	Chēra, kingdom,	221
Chandramaulī, līṅga at Śringeri, 108, 112,		113	Chērama, king,	121
Chandraśekhara (mūrti), god, 83; in			Chhāyā (dēvi), wife of Sūrya—figure of,	16,
sculpture,		11, 13, 42		32
Chandravallī, excavation at,		1	Chikballapur, taluk.	57
			Chikka-Baichōja, sculptor,	183
			Chikka Baminagaṇḍa, warrior,	195
			Chikkadēvarāya-vaḍeyar, Mysore king,	109

	PAGE		PAGE
Chikkadēvarāyavamsāvali, <i>work</i> ,	109	Chôla, <i>dynasty</i> , 3, 61, 69, 109 n 3, 145, 180,	
Chikkañārya, <i>donee</i> ,	222	192, 198, 221, 235; <i>period of</i> , 8, 9, 15,	
Chikkānya, <i>village</i> ,	234, 235, 236, 237	60, 62, 66, 67, 73; <i>coins of</i> , 83, 87;	
Chikmagalur, <i>town</i> , 161, 165; ; <i>taluk</i> , 165,		<i>dominion</i> ,	110
166, 167, 168, 170, 171, 176, 177, 178,		Chôla-rājya-pratishthāchārya, <i>title</i>	188
181, 182, 201; <i>inscription at</i> , 179, 188,		Chôlôja, <i>stone cutter</i> ,	239
198		Chôra, <i>kingdom</i> , 221; <i>see also</i> Chôla	
Chiknayakanhalli, <i>inscription at</i> ,	166	Chukuttûr, <i>plates of</i> ,	128, 129
Chinnôja, <i>private person</i> ,	165	Cubbon (Sir Mark), <i>Commissioner in Mysore</i> ,	
Chintamani, <i>inscription at</i> ,	201	59, 64; <i>Bungalow of</i> , on the Nandi hill,	59
Chitaldrug, <i>town</i> , 6; <i>taluk</i> , 110; <i>inscrip-</i>		Cupid, <i>god of love</i> ,	201
<i>tion at</i> ,	233	Cuppage (Col.), <i>Army Officer</i> , 58; <i>orchard</i>	
Chittayārya, <i>private person</i> ,	144	of, on the Nandi hill,	58
Chokapula, <i>hamlet</i> ,	158		
Chokka Honnappa, <i>signature of</i> ,	215		

D

Dādā-Hayât, <i>shrine of</i> ,	183	Dēvagiri, <i>place</i> ,	77
Daksha-Brahma, <i>figure of</i> ,	42, 48, 64	Dēvalige-nād, <i>district</i> ,	164, 165
Dakṣiṇāmūrti, <i>god—figure of</i> , 10, 15, 55,		Dēvanahalli, <i>village</i> ,	232
61		Dēvaṇṇa, <i>warrior</i> ,	194
Dāmōdara, <i>a form of Viṣṇu—figure of</i> , 23,		Dēvarasaiya, <i>private person</i> ,	100
32		Dēvarāya, Dēva, or Dēvarāya-mahārāya,	
Dānadharinādhyāya, <i>a chapter</i> ,	223	<i>Vijayanagar king</i> , 88, 89, 91, 93, 114,	
Dañyāka, <i>type of coin</i> ,	91	115, 211; <i>coins of</i> , 83; I, 88, 89, 90,	
Dañyāka or Dañdanāyaka, <i>Viceroy</i> ,	96	92, 94, 116, <i>coins of</i> , 85, 87; II, 83,	
Dañyik Lakkanna, <i>Viceroy of Madhura</i> ,		88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98,	
96, 97		116, 213, 215	
Dandepalli, <i>plates of</i> ,	105 n 6	Dēvaru bhaṭaru, <i>private person</i> ,	214
Dasara, <i>festival</i> ,	91	Dēvayya, <i>a donor</i> ,	65
Daśaratha, <i>father of Rāma—figure of</i> , 20, 21		Dēvi, <i>goddess</i> , 104; <i>temple of</i> , 45, 60; <i>in</i>	
Dāsarathi, <i>another name of Rāma</i> ,	144	<i>sculpture</i> ,	61, 73
Das Bokkasada Nanjappa, <i>a donor</i> ,	238	Dēviyakka, <i>a lady</i> ,	211
Dattātrēya, <i>trinity god</i> , 100, 186, 187; <i>pītha</i>		Dēvulapalle, <i>plates of</i> ,	118 n 1, 222
<i>of</i> , at Bābābudangiri, 186; <i>Maṭha of</i> ,		Dhanuka, <i>an imaginary king</i> , 114, 115, 116	
at Bābābudangiri,	186	Dharaṇivarāha, <i>a form of Viṣṇu—figure of</i> ,	38
Dattātrēyasamhitā, <i>a work</i> ,	100, 121	Dharavarāha, <i>a title of Nṛsiṃha, Vijaya-</i>	
Davangore, <i>place</i> ,	17 n 1, 54	<i>nagar king</i> ,	221
Deccan, <i>in India</i> ,	56	Dharwar, <i>district</i> ,	190
Dēkaṇa-heggaḍe, <i>private person</i> ,	169, 227	Dhēnukāsura, <i>demon—in sculpture</i> ,	22
Delhi, <i>city</i> ,	108, 109, 122	Dhṛitarāshṭra, <i>Purāṇic king—in sculpture</i> ,	22, 23
'Deo Rao,' another name of Harihara,		Digambaras, <i>Jain sect</i> ,	113
<i>Vijayanagar king</i> ,	109	Dikpālas or Dikpālakas, <i>figures of</i> , 33, 34, 35,	
Desikachari, <i>author</i> ,	87	36, 37, 39, 42, 49, 52, 55, 60, 69, 71, 72,	
Dēva, <i>see under Dēvarāya</i>		73	
Dēva, <i>warrior</i> ,	194		
Dēvagalli, <i>village</i> ,	232		

	PAGE		PAGE
Disava-rûva-subujaru, <i>sculptor</i> ,	230	Dr̥ṇaśarṇma, <i>a donee</i> ,	126, 127
Divya-śakti Paṇḍita-Bhaṭṭāraka, <i>a high personage</i> ,	69	Drupada, <i>father of Draupadī, the Pāṇḍava queen</i> ,	22
Doddaballapur, <i>place</i> ,	65	Duggamāra, <i>Gaṅga king</i> ,	240, 241
Dodda Rāja Vaḍeyar, <i>of the Dalvoy family</i> ,	13	Durgā, <i>goddess—figures of</i> , 44 ; <i>temple of</i> , <i>at Aihole</i> ,	56
Dōrasamudra, <i>Hoysala capital</i> , (Halebid), 164, 169, 182, 183, 188, 194, 195, 196, 198		Dūshana, <i>demon in the Rāmāyana—sculptural representation of</i> ,	21
Draupadī, <i>Pāṇḍava queen—in sculpture</i> ,	22	Duśśāsana, <i>Kaurava prince—in sculpture</i> ,	23
Dravidian, <i>style of architecture</i> , 5, 40, 41, 43 44, 45, 46, 49, 67, 72, 74		Dvārakā, <i>ancient city</i> ,	122, 123
Dr̥ṇa, <i>Brahman archer in the Mahābhārata—in sculpture</i> ,	22	Dvārāvātī, <i>do</i>	174, 180, 181, 183, 188, 191, 226

E

Ēbōja, <i>sculptor</i> ,	183	Elliot, <i>Numismatist</i> ,	77, 96
Ēchayya, <i>minister</i> ,	168	Enne Kāvêri, <i>river</i> ,	120
Ēkachakrapura, <i>a city mentioned in the Mahābhārata</i> ,	22	Ephemeris, <i>work</i> ,	110
Ēkaśilāpuri, <i>another name of Warangal city</i> ,	109	Ēragaśarṇma, <i>a writer</i> ,	126, 128, 129
Ēlemasiah, <i>sculptor</i> ,	28	Ēreyanga (dēva), <i>Hoysala king</i> ,	178, 191, 192, 193
Elephant, <i>type of coin</i> , 90, 91, 93, 94, 96, 97, 98		Ēreyappa-Permāḍi, <i>officer under Gaṅga king</i> ,	168
Elephant Hunter, <i>title of Dēvarāja, Vijayanagar king</i> ,	93	Ēreyappa-Permāḍi, <i>another name of Niti-mārṅga II, Gaṅga king</i> ,	168

F

Fātimāh, <i>Musalman saint</i> ,	184	Forgotten Empire, <i>work</i> ,	109 n 2 and 4
Ferishta, <i>traveller</i> ,	118	French-Rocks, <i>place</i> ,	190

G

‘Gaja’ or ‘Gajam’, <i>inscription on coins</i> ,	92	Gaṇapati, <i>god—figure of</i> ,	46, 52, 54
Gajabhēṭkārā, <i>title</i> ,	92, 93	Gaṇḍabhērūṇḍa, <i>mythical two-headed eagle—in sculpture</i> ,	48 ; <i>title</i> , 183
Gajādhīśas, <i>kings of Orissa</i> ,	122	Gaṇḍaragūḷi, <i>title</i> ,	61
Gajalakṣmī, <i>goddess—figure of</i> , 6, 10, 12, 43, 49, 52, 55, 65, 69, 74		Gaṇḍharvas, <i>celestial beings—figures of</i> ,	33, 36
Gajapati, <i>kings of Orissa</i> , 116 ; <i>type of coin</i> , 54, 91		Gaṇēśa, <i>god—in sculpture</i> , 10, 11, 13, 15, 28, 34, 38, 42, 43, 49, 51, 55, 57, 61, 64, 70, 71, 73, 74	
Gajāraṇyakṣhētra, <i>another name for Talkaḍ</i> ,	8	Gaṅga, <i>dynasty</i> , 1, 66, 124, 125, 127, 128, 168, 237, 241 ; <i>period of</i> , 14, 15, 54, 60, 65, 74 ; <i>type of coin</i> , 91 ; <i>pole</i> , 227	
Gajāsuraṁardana, <i>god</i> ,	55		
Gaṇādhipati, <i>do</i>	154, 204, 207, 211		
Gaṇapāchārya, <i>smith</i> ,	144		

	PAGE		PAGE
Gaṅgā or Ganges, river,	26, 175, 188, 199	Gōkarṇēśvara, god—temple of,	16
Gaṅgādhara-dīkshita, private person,	214	Gōkula, place,	21
Gaṅgarāja, general,	192	Golkonda, place,	119 ; kingdom of, 123
Gaṅgavāḍi, province,	174, 175	Gopadayya, private person,	191
Gange, cow (?),	175	Gōpī, cowherdess—in sculpture,	21, 22
Gardabhāsura, demon—in sculpture,	22	Gōpīnātha, hill,	65
Garrett John, officer,	59	Gopinatha Rao, author,	102
Garrett Sophia, lady—tomb of,	59, 62	Gōraksha-Siddha, saint,	121
Garuda, mythical bird—figure of,	6, 10, 24, 26, 27, 30, 31, 36, 37, 38, 42, 46 ; on coins, 76, 77, 78, 79	Gōvardhana, hill,	22, 34
Garudapurāṇa, work,	223	Gōvardhanadhāri, god Kṛishṇa—in sculpture,	24, 27
Gattavāḍi, village,	237	Government Oriental Mss. Library, at Madras,	102
gaṇḍike, office,	180	Gōvinakere, place,	100
Gaurī, goddess,	74	Gōvinda, a form of Viṣṇu—figure of,	25
Gauta or Gautaya, an ancestor of the Śāluva kings of Vijayanagar,	221	Gōvinda III, Rāshtrakūṭa king,	66
Gautama, sage—gotra of,	214	Goyindammagal, donor,	240
Gavipura, place in Bangalore	73	Gumasaya, warrior,	166
Gāyatrī, goddess—figure of,	51	Gummaya, private person,	166
Ghanagiri, another name of Penukonda, place,	122	Guṇḍa, general, 82 ; a private person 160 ; an ancestor of the Śāluvas of Vijayanagar,	221
Ghaṭōtkacha, demon—in sculpture,	22	Guṇḍabomma, an ancestor of the Śāluvas of Vijayanagar,	221
Ghiasuddin Mahomed Damaghani, general,	110 n 1	Guṇḍadēva, an ancestor of the Śāluvas of Vijayanagar,	221
Gina Malagaṇḍa, private person,	180	Guṇḍaṇṇa, donee,	214
Giridurgamalla, title,	195	Gundlupet, taluk, 141 ; inscription,	166, 200
Girijāmbā, goddess—shrine of,	66, 74	Gurubasavappadēvaru, Keladi minister,	202
Glentilt, bungalow on the Nandi hill,	58, 59	Guruvamśa or Guruvamśakāvya, work,	105
Goa, place,	12, 106		106, 108, 110, 111, 113 n 2
Gōdāvarī, river,	117		
Gōkarṇa, place,	16 ; tank, 16		
Gōkarṇa-tīrtha, tank,	16		

H

Hada Mādegauḍa, private person,	180	Hamsanārāyaṇa, god—in sculpture,	37
hadavaleya, a tax,	174	Hānagal, Hānugallu or Hānungal, place,	188, 190, 194, 195, 196, 198
hadiyarāya, do	174	Hanumad-Garuda, title,	77
Halasige or Halasuge, place,	195, 196, 198	Hanumān, monkey god—figure of, 6, 10, 21, 42, 46, 49, 55, 64, 77, 78, 79, 80 ; temple,	62 ; type of coins, 76, 77, 79, 82
Halāyudha, god—figure of,	29, 30, 31	Hanumantarāi varaha, type of coins,	78, 79
Halēbīd, place,	19, 20, 28, 51	Hara, god,	235
Halē-Ikkēri, hill of,	39	Haraśarṇma, donee,	126, 127
Halēyūr, village,	223, 228, 229	Hari, god	235 ; figure of, 23, 32
Hamcharavalli, village,	188		
Hampi or Hampe, place, 9, 105 ; temple at, 82 ; inscription at,	111		
Hampi Ruins, work,	84 n 1		

	PAGE		PAGE
Harihar or Harihara, <i>place</i> , 50, 122; <i>inscription at</i> , 18; <i>monuments at</i> , 1		Himachala or Himālaya, <i>mountain</i> , 121, 122	
Harihara or Hariharēśvara, <i>god</i> , 50; <i>temple of</i> , 17, 50; <i>figure of</i> , 30, 31, 32, 42, 52, 53		Hindu, <i>architecture</i> , 35; <i>people</i> , 187	
Harihara (rāya) or Harihara-mahārāya, <i>Vijayanagar king</i> , 76, 77, 83, 100, 102, 103, 105, 107, 108, 109, 110, 112, 113, 114, 115, 116, 122, 211, 213, 214; <i>coins of</i> , 84; <i>I</i> , 77, 78, 80, 100, 101, 103, 112, 113, 115, 123 <i>n</i> 1, 216; <i>II</i> , 65, 78, 82, 83, 85, 86, 89, 105 <i>n</i> 6, 110, 115, 213, 216, <i>coins of</i> , 85		Hinduism, 82	
Hariharapur, Hariharapura or Harihara-pura-agrahāra, <i>village</i> , 203, 204, 205, 206, 207, 211, 213; <i>Matt at</i> , 203, 205, 206		Hiranyakaśipu, <i>demon king—in sculpture</i> , 25, 26, 27	
Hariṇārya, <i>private person</i> , 222		Hiranyavarsha, <i>territory</i> , 121	
Hariśchandra, <i>Purānic king</i> , 121		Hire Gaṇḍasi, <i>place—in inscription at</i> , 112	
Haritagōtra, <i>a sept</i> , 122		Hiregunṭanūr, <i>village</i> , 110	
Haritasagōtra <i>do</i> , 222		Hirimagaḷūr <i>do</i> , 167, 168	
Harsha, <i>king</i> , 143		Hiriya daṇḍanāyaka, <i>title</i> , 228	
Haryaṇa, <i>another name of Harihara, Vijayanagar king</i> , 108		Hiriya Gaṇḍasi, <i>village</i> , 166	
Hasan, <i>saint</i> , 184		Hiriya Mugūḷi, <i>village</i> , 198	
Hassan, <i>district</i> , 1; <i>taluk</i> , 165		Historical Inscriptions of Southern India, <i>work</i> , 197	
Hastigiri, <i>place</i> , 142		History of Vijayanagar, <i>work</i> , 111	
Hastikōṇa, <i>another name of Ānegondi, place</i> , 107		Hôcha, <i>private person</i> , 233, 234	
Hastināpura, <i>place</i> , 23		Hôchagaunḍa, <i>do</i> , 165	
Hayāsura, <i>demon—in sculpture</i> , 22		hodake, <i>tax</i> , 199	
Hazāra Rāmasvāmī, <i>god—temple of</i> , 9		Hoje Tirumala Rai, <i>another name of Huchcha Tirumala Rai, Vijayanagar king</i> , 118	
Hazrat Mir Qalandar, <i>saint—grave of</i> , 184		Hokkuvaḷḷi, <i>village</i> , 212	
Hebbalaguppe, <i>village</i> , 240		Holalkere, <i>taluk</i> , 141, 198	
Heḍatale, <i>do</i> , 233		Holehonnūr, <i>village</i> , 102	
Heggaḍadēvanakōṭe, <i>taluk</i> , 145		Holenarasipur, <i>plates of</i> , 144	
Heggaḍe Vijeya or Vijeyādityadēva, <i>headman</i> , 226, 227		Honnakka, <i>a lady</i> , 212	
Heggaḍiti Dēkavve, <i>lady</i> , 227		Honnāli, <i>place</i> , 101; <i>inscription of</i> , 123 <i>n</i> 1	
Heggara-Mādaya Māva, <i>private person</i> , 180		Hosahallī, <i>village</i> , 110 <i>n</i> 5, 200	
Helalūr, <i>place</i> , 212		Hōsaṇa Vīra Ballāḷadēvar, <i>Hoysala king</i> , 182	
Hēma or Hēmagiri, <i>hill</i> , 144		Hossaladēvar, <i>king</i> , 190	
Hēmakūṭa, <i>do</i> , 222		Hoysala or Hoysana, <i>dynasty</i> , 4, 5, 12, 33, 50, 51, 66, 82, 96, 110, 112, 164, 166, 170, 174, 175, 177, 178, 180, 182, 183, 188, 192, 194, 196, 198, 226, 228, 231; <i>inscriptions</i> , 8; <i>architecture</i> , 1, 6, 38, 40, 41, 42, 43, 72; <i>period</i> , 8, 9, 10, 15, 18, 37, 54, 67; <i>sculptures</i> , 35, 53, 64; <i>imitation work</i> , 48; <i>country or dominion</i> , 77, 110; <i>kingdom</i> , 109	
Heminaḍi, <i>warrior</i> , 232		Hoysalāchāri, <i>private person</i> , 232	
Heras, <i>author</i> , 110 <i>n</i> 3, 119 <i>n</i> 4, 159		Hoysala-Dravidian, <i>mixed style of architecture</i> , 45	
Herūr, <i>village</i> , 128		Hoysalayarida, <i>chief</i> , 232	
Hiḍimba, <i>demon</i> , 22		Hoysalēśvara, <i>god—temple of</i> , 19, 20	
Hiḍimbēśvara, <i>god—temple of</i> , 6		Hṛishīkēśa, <i>a form of Viṣṇu—figure of</i> , 24	
Hiḍimbī, <i>demoness</i> , 22		Huchcha, ? Sannapanāyaka, — <i>figure of</i> , 40	
		Huchcha-Tirumala Rai, <i>Vijayanagar king</i> , 118	

	PAGE		PAGE
Huliyama, <i>private person</i> ,	183	Hussain Nizam Shah, <i>Bahamani king</i> ,	118
Hultzsck, <i>scholar</i> , 77, 79, 80, 90, 91, 96,	98	Hyder, <i>Mysore ruler</i> , 58, 65; Hyder's Drop,	58, 65
Humbuchcha, <i>place</i> ,	40	Hyderabad, <i>state</i> ,	109, 184 n 2
Husain, <i>saint</i> ,	184	Hyder's Drop, <i>see under</i> Hyder	

I

Ibn Batuta, <i>traveller</i> ,	109, 110 n 1	India, 104; India in the Fifteenth Century,	
Ibrahim Adil Shah, <i>Sultan</i> ,	123	<i>work</i> ,	78 n 2
Ibrahim Kutb Shah, <i>do</i>	119	Indian Antiquary, <i>journal</i> ,	98
Ikkêri, <i>place</i> , 39, 40, 41, 45; <i>monuments at</i> ,		Indo-Moslem, <i>style of architecture</i> ,	44
1; <i>school of architecture</i> , 40; <i>Nāyaks</i>		Indo-Saracenic, <i>do</i>	41
<i>of</i> ,	43, 45	Indra, <i>god</i> , 291; <i>figure of</i> , 20, 22, 23, 29,	
Iḷavaṇji Vāsudēva Rāya, <i>Chōla Viceroy</i> ,	9, 67	30, 37, 41, 55, 69, 71	
Inmaḍi Dēvarāya, <i>another name of</i> Malli-		Indra, <i>younger brother of</i> Govinda III,	
kārjuna, <i>Vijayanagar king</i> ,	98	<i>Rāshtrakūta king</i> ,	66
Inmaḍi Narasiṃha (rāya or Sāluva),		Îrêgaṇḍa, <i>private person</i> ,	170
<i>Vijayanagar king</i> , 18, 118, 217, 221,	222	Irugappa, <i>do</i>	214
Imperial Gazetteer, <i>work</i> ,	83	Îsāna, <i>god—figure of</i> ,	71
Indāvāra, Indavur, Indavura or Indayura,		Isarapura, <i>place</i> ,	101 n 1
<i>village</i> ,	168, 169, 170, 178, 182	Îsvara, <i>god—temple of</i> ,	54, 176
		Îsvara, <i>Narasimha's father</i> ,	118
		Îsvaranāyaka, <i>general</i> ,	18

J

Jagalur, <i>taluk</i> ,	54	Jāvagal, <i>village—temple at</i> ,	231
Jagamana, chāri, <i>engraver</i> ,	162	Javanikere, <i>tank</i> ,	238
Jāgavalla, <i>village</i> ,	175	Jaya, <i>celestial door-keeper—image of</i> ,	36
Jaina, <i>sect</i> , 60, 162, 171, 190, 240, 241;		Jayamāreya, <i>stone cutter</i> ,	239
<i>monks</i> , 65		Jayankonḍa—Chōla-maṇḍala, <i>division</i> ,	
Jainism,	175		143, 144
Jakagaṇḍa, <i>private person</i> ,	182	Jayasimha, <i>Chalukya king</i> ,	50
Jakkagavunḍa, <i>do</i>	235	Jayatêja, <i>Gaṅga king</i> ,	66
Jaladarāma, <i>mistake for</i> Chaladankarāma,		Jina, <i>god</i> ,	174
<i>title</i> ,	195	Jital, <i>copper coin</i> ,	90
Jalakriḍā, <i>episode in sculpture</i> ,	22	Jôbigaḍe, <i>a tenant</i> ,	212
jambittige, <i>laterite blocks</i> ,	40	John Garrett, <i>officer</i> ,	59
Jambudvīpa, <i>island</i> ,	121	Jôladahâḷu, <i>village</i> ,	188
Janaka, <i>king</i> ,	21	Journal of the Bombay Historical Society,	
Janārdana, <i>a form of</i> Vishnu—in <i>sculpture</i> ,			110 n 5
23, 25, 28, 30, 31,		Journey through Mysore, Canara and Mala-	
32, 37, 38		<i>bar, by Buchanan</i> ,	115 n 1
Jaṭāyu, <i>mythical bird—in sculpture</i> ,	21	Jumnā, <i>river</i> ,	21, 22

K

	PAGE		PAGE
Kāḍa, robber—figure of,	16	Kāṇvāyana-gôtra, family,	125, 127
Kāḍale Kālu Gaṇēsa, god,	60	Kāpāli, Śiva represented as,	11
Kadamba, dynasty, 56, 78, 102, 190; period of,	57	Kapalpur, plates of,	110
Kadur, district, 160; inscription at,	179	Kapila-gôtra, family,	214
Kailāsa, mountain,	113	Kāra bayal, district,	205
Kaiser Frederick Museum, at Berlin,	91	Kārabayalu, land,	212
Kaiṭabhēśvara, god—temple of,	50	Kārabayalu-Kuppavalli nād, division,	205
Kaivāravishaya, district,	128	Kārakāla, place,	204, 205
kakundi, tax,	174	Kāraṇe, village,	158
Kākatīya, dynasty,	108	Karikagāvūṇḍa, private person,	170
Kālabhairava, god—shrine of,	51, 53	Karikūḷa gaūṇḍa, do	235
Kalachurya, dynasty,	50, 57, 77	Karīm Sāb, do	179
Kālaññāna, prophecies,	100	Karṇa, warrior under the Kauravas—figure of, 23; title, 142	
Kaḷale, place,	13	Karṇāṭa, Karnātak, Karnāṭaka or Karṇāṭakadēśa, kingdom, 77, 108, 143, 145, 158; country or dominion, 110, 116, 120, 121, 122	
Kālamukha, sect,	105 n 6, 216	Kārtavīrya, Purāṇic king,	100
Kaḷasa, village—temple at,	41	Kāsi, another name of Benares,	122
Kalaveppattuka, division,	143	Kaśyapa, sage,	100, 116, 122
Kali, age,	120, 121	Kaśyapa gôtra, family,	211
Kālī, goddess—figure of,	55	Kātavalli, copper plate grant of,	112
Kālinga, serpent—figure of,	22	Kāṭava-Nāyaka, donor,	239
Kālingamardana, episode—in sculpture,	27, 42, 45, 46	kāṭhāri, dagger,	221
Kaliyur, village,	201	Kāṭhāri-Sāluva-Narasinga Rāya Mahā-arasa, same as Sāluva Nṛsimha, Vijayanagar king,	117
Kalki, incarnation of Viṣṇu, figure of, 23, 24, 32, 36	101, 120;	kattarivaṇa, tax,	174
Kallēśvara, god,—temple of,	69	Kauluḍi, village,	160
Kalyāṇa, place,	120	Kaumārī, goddess—figure of,	44
Kalyāṇapura, place,	143	Kauravas, of the Mahābhārata, in sculpture,	22, 23
Kāmakka, a lady,	212	Kautalu or Kaute, village,	180, 181
Kāmapoysala, Hoysala king,	178	kavartte, tax,	174
Kamaṭhēśvara, god—shrine of,	66, 74	Kāvērī, river,	3, 16
kamba, pole,	227	Kavi-śāsana-Svayambhu, title,	159
Kammaṇaviṭṭi, a tax,	174	Kēdārēśvara, god—temple of,	19
Kampila, kingdom,	109	Keḷadi, village, 45; dynasty, 47, 101; kingdom of, 202; monuments at, 1; Nāyaks of, 45	
Kamsa, Purāṇic king—figure of,	21, 22	Keḷadinripa Vijaya, work, 101, 102, 109, 115, 116, 118, 119	
Kanara, district,	84	Keḷagūru, village, 187, 188, 189, 190, 194, 195, 197	
Kāñchi, place,	145	Kelavatti, village,	192, 193
Kanhara, Yādava king,	50	Kelavattiyakoppa, village,	191
Kāniya or Chik Kānya, village,	235, 236		
Kankanhalli, taluk, 116 n 1; inscription at,	189		
Kannāḍa, kingdom,	165		
Kannakomara, private person,	232		
Kaṇṇappa or Kaṇṇappa Nāyanār, saint—figure of,	10, 11, 46, 49		
Kaṇṇapparāya, donor,	65		

	PAGE		PAGE
Kellagâvunḍa, <i>warrior</i> ,	201	Kṛishṇabhaṭṭa, <i>private person</i> ,	217
Kenchangôḍu, <i>village</i> ,	233	Kṛishṇadēva Rāya, <i>Vijayanagar king</i> , coins	83, 92
Keṇegil, <i>do</i>	169	<i>krishṇajina</i> , gift,	222, 223
Keregâlur, <i>plates of</i> ,	128	Kṛishṇâmbâ, <i>queen</i> ,	159
Kêśava or Kêśavadêvaru, <i>a form of Vishṇu</i> ,		Kṛishṇapa, <i>chief</i> ,	143
199, 228; <i>figure of</i> , 24, 25, 29, 34, 36,		Kṛishṇapa-nāyaka or Kṛishṇappanāyaka,	chief, 144
37, 38, 52; <i>temple of</i> , 3, 17, 18, 19, 39,	198	Kṛishṇâpura, <i>same as Yasyanur, village</i> ,	143
Kêśava-yôgîśvara, <i>private person</i> ,	176	Kṛishṇarāja Vaḍeyar, <i>Mysore king</i> ,	186
Khāṇḍava, <i>forest</i> ,	23	Kṛishṇarāya, <i>Vijayanagar king</i> , 110, 118,	141; <i>see also</i> Kṛishṇadêvarāya; <i>statue of</i> ,
Khara, <i>demon—in sculpture</i> ,	21		84
Kherla, <i>state</i> ,	83	Kṛishṇasastri, <i>scholar</i> ,	97
Kigga, <i>village</i> ,	202	Kṛishṇaswami Aiyangar, <i>private person</i> , 130,	145, 159; Dr. S., <i>scholar</i> , 197
Kilappâka, <i>do</i>	143	Kṛishṇavarma or Kṛishṇavarman-dharmma-	
King and Elephant, <i>type of coin</i> ,	95	mahâdhirāja, <i>Gaṅga king</i> , 1, 124, 125,	127, 128, 129
Kinnari, <i>celestial being—figure of</i> ,	42	Kṛishṇavēṇṭ, <i>river</i> ,	108
Kirâta, <i>a people</i> ,	117	Kriyâśakti, <i>Saiva teacher</i> ,	105, 114, 216
Kirtinārāyaṇa, <i>god—temple of</i> , 3, 4, 8, 14, 15		Kshatriya, <i>caste</i> ,	113, 117, 120, 121
Kishkindhâ, <i>capital city</i> ,	104	Kshîranadi <i>same as the Pâlâr river</i> ,	143
Kittanakere, <i>village</i> ,	166	Kubâtûr, <i>place</i> ,	52, 53
Kôchagâvunḍa, <i>private person</i> ,	170	Kubêra, <i>a guardian of the quarters—figure</i>	of, 23
Koḍaginâḍ, <i>province</i> ,	196	Kuḍagalur-nâḍ, <i>province</i> ,	200
Kôḍandarâma, <i>god—figure of</i> ,	10, 55	Kuḍavaḷli, <i>village</i> ,	188
Koḍatalu, <i>village</i> ,	160	Kuḍithipa or Kuḍithiya (m), <i>village</i> , 124,	126, 127, 128, 129
Koḍativana, <i>tax</i>	174	Kuḍugalûr, <i>village</i> ,	199
Kokkare Dône, <i>a pool on the Nandi hill</i> ,	59	Kudupa, <i>place</i> ,	107
Kôlar, <i>place</i> , 72; <i>taluk</i> , 117 n 5; <i>district</i>	165	Kudure Meṭlu, <i>a path leading up the Nandi</i>	hill, 59
Koḷavaḷli, <i>place</i>	212	Kuḍuvatti, <i>village</i> ,	60, 65
Konchâḷa, <i>stream</i> ,	169	Kuḷava-Kaḷisi, <i>apportionment of shares (?)</i>	199
Konganivarama-dharmma—mahâdhirāja,		Kulîrāya, <i>same as Kṛishṇarāya</i> ,	116
<i>Gaṅga king</i> , 125, 127		Kulôttunga Chôḷa, <i>Chôḷa king</i> ,	67
Kongu, <i>territory</i> , 177, 188, 195, 196, 198		Kumâdûru, <i>village</i> ,	143
Kongunivarma, <i>Gaṅga king</i> ,	129	Kumâra or Kumârasvāmî, <i>god—figure of</i> ,	10, 14, 15, 24, 54, 69, 73
Konkan or Konkana, <i>province</i> , 101, 110;		Kumâra Eṇeyangadêvar, <i>Hoysala prince</i> ,	193
<i>kingdom</i> , 216		Kumâra Râmanâtha, <i>Kampila prince</i> ,	109
Koppa, <i>town</i> , 201; <i>taluk</i> , 215, 216		Kumâraśarman, <i>donee</i> ,	125, 127
Kôṭe or Kôṭevur, <i>village</i> ,	165	Kumâra Virupannodeyar, <i>a prince</i>	216
Kottayya, <i>private person</i> ,	236	Kumbaya-vitti, <i>a tax</i> ,	174
Kôḷyappa, <i>a tenant</i> ,	212	Kummata, <i>Râmanâtha's capital</i> ,	109
Koṭyappa Aiya, <i>private person</i> ,	212	Kuntala, <i>dominion</i> ,	110
Koṭyappa Hebbârava, <i>do</i>	212		
Krishna III, <i>Râshṭrakûṭa king</i> ,	201		
Kṛishṇa, <i>a form of Vishṇu</i> , 142, 143, 144, 226;			
<i>figure of</i> , 11, 21, 22, 23, 30, 34, 36, 42			
Kṛishṇâ, <i>river</i> ,	107, 121		
Kṛishṇa Bhârata or Kṛishṇa Bhârati, <i>pontiff</i> ,			
100, 102, 121; <i>see also</i> Bhâratikṛishṇa			

	PAGE		PAGE
Kuppavaḷli, <i>village</i> ,	205, 211, 212	Kuruvārsha, <i>territory</i> ,	121
Kūrma or Kūrmāvatāra, <i>an incarnation of</i>		Kuśadvīpa, <i>island</i> ,	121
<i>Vishṇu—figure of</i> ,	29, 36	Kuśaventāli, <i>village</i> ,	158
Kurubas, <i>caste</i> ,	109	Kuśika, <i>family</i>	130
Kurudumale, <i>place</i> ,	9, 12 n 2	kūṭa, <i>tax</i> ,	174
Kuruvamśa, <i>family</i> ,	107, 108	Kuvalayāpīḍa, <i>elephant—figure of</i> ,	22

L

Lakka-heggaḍiti, <i>a lady tenant</i> ,	212	Lakshmīdēvī, <i>goddess—temple at Harihara</i> ,	53
Lakkaṇṇa, <i>same as Lakshmaṇa Daṇḍāyaka</i> ,	97	Lakshmīnarasimha, <i>god—temple of</i> , 17, 39 ;	
Lakṣmarasa damḍanāyaka, <i>minister</i> ,	227	<i>figure of</i> , 24, 30, 37 ; <i>type of coin</i> , 81, 82	
Lākshā-griha, <i>house of lac in the Mahābhā-</i>		Lakshmī-Nārāyaṇa, <i>god</i> , 84 ; <i>image of</i> , 24, 31,	
<i>rata</i> ,	22	36, 37, 69 ; <i>type of coin</i> , 81, 82, 86, 88	
Lakshaṇṇa, <i>donee</i> ,	214	Lakumaiya, <i>minister</i> ,	228
Lakshmaṇa, <i>Rāma's brother—figure of</i> , 10,		Lakya, <i>hobli</i> ,	181
21, 37, 42, 55 ;		Lal-Bagh, <i>garden in Bangalore</i> ,	1
<i>used as title</i> 143		Latif-Ali-Beg, <i>commandant</i> ,	63
Lakshmaṇa Daṇḍāyaka, <i>Vijayanagar viceroy</i>		Lātyāyana, <i>sage</i> ,	130
89, 97		Lēpākshī, <i>place—temple at</i> ,	9
Lakshmī, <i>goddess</i> , 109 n 3, 221 ; <i>image of</i> , 3,		Lingaṇārya, <i>private person</i> ,	222
6, 37, 38, 53 ; <i>temple or shrine of</i> , 5, 6,		Liṅgāyat, <i>sect</i> ,	120
7, 50 ; <i>figures of</i> , 11, 21, 27, 28, 29, 31, 32,		Lōhita, <i>sculptor</i> ,	28, 30
36, 37, 86 ; <i>on coins</i> , 81		Longhurst, <i>scholar</i> ,	77 n 1, 84 n 1

M

Macdonell, <i>author</i> ,	130	Mādhavasarasvati (Oḍeyar), <i>ascetic</i> ,	204,
Mācha, <i>private person</i> ,	194		205
Māchaya or Māchayya, <i>warrior</i> ,	164, 165	Mādhavasvāmi, <i>same as Madhava</i>	102
Māchegonḍa, <i>do</i>	198	Mādhavavarma, <i>Gaṅga king</i> ,	129
Machimayya, <i>private person</i> ,	188	Mādhavavarmanma-dharamma-mahādhiraḥa,	
Mackenzie, <i>author</i> ,	102	<i>Gaṅga king</i> ,	125, 127
Mādaiya, <i>private person</i> ,	238	Mādhavēśvara, <i>god</i> , 211 ; <i>temple of</i> ,	207,
Mādarasa Oḍeyar, <i>same as Mādhava mantri</i> ,			213
	216	Mādhavīya, <i>work</i> ,	104
Mādayya, <i>private person</i> ,	226	Madhura, <i>province</i> ,	97
Mādhava, <i>Hoysala officer</i>	9, 12	Madhusūdhana, <i>a form of Vishṇu—figure</i>	
Mādhava, <i>a form of Vishṇu—image of</i> , 15,		<i>of</i> ,	23
23, 31, 32		Mādi, <i>warrior</i> ,	237
Mādhava II, <i>Gaṅga king</i> ,	128, 129	Mādiga, <i>caste</i> ,	233, 234
Mādhava or Mādhava-mantri, <i>Vijayanagar</i>		Mādigauḍa, <i>private person</i> ,	227
<i>minister</i> , 9, 12, 16, 101,		Mādirāja, <i>ruler</i> ,	221, 226
123 n 1, 216 ; <i>anecut of</i> , 9		Madras, <i>museum at</i> , 79, 98 ; <i>city</i> , 101, 102,	
Mādhava, <i>author of Kālanirṇaya, etc.</i> , 102,			107 n 1
105, 106, 112		Madura, <i>place</i> ,	110 n 1
Mādhavarāja, <i>ancestor of Heggade Vijaya</i>		Magara, <i>kingdom</i> ,	165, 180
226		Mahābali, <i>god</i> ,	142

	PAGE		PAGE
Mahâbhârata, <i>sacred book of the Hindus—</i>		Mânikaśeṭṭi, <i>private person,</i>	174
<i>depiction of episodes from,</i>	20, 22	Mānikyavelu Modaliyar <i>do</i>	64
Maha-Gaṇapati, <i>god—temple of,</i>	12 n 2	Manmatha, <i>god of love—figure of,</i>	24, 31, 54, 55
Mahamadan or Mohammadan, <i>people,</i>	123, 187	manneya, <i>chief,</i>	143
Mahammad Ali-Walajha, <i>Nawab of Arcot,</i>	78	Mānōṇmani Ambā, <i>same as Pārvatī, goddess,</i>	
Mahammed Kuli Kutb Shah, <i>Sultan,</i>	123	<i>image of</i>	14
Mahānandīśvara, <i>god—temple of,</i>	66	Manu, <i>ancient king,</i>	126, 128
Mahapasâyita, <i>title,</i>	164	Manusmṛiti, <i>work,</i>	129
Mahāpradhāna or Mahāprādhāni, <i>do</i>	216, 228	Māra, <i>private person,</i>	171
Mahārāshṭra, <i>structure of the period,</i>	53	Mārabbe, <i>lady,</i>	236
Mahēśvara, <i>god, 103, figure of, 60; metal</i>		Marale, <i>village,</i>	198, 199, 200, 201
<i>image of, 73; figure on coin,</i>	80	Maralēśvara, <i>temple of,</i>	15, 71
Mahishāsūramardīnī, <i>goddess—figure of, 11,</i>		Mārana, <i>sculptor,</i>	31
14, 15, 24, 32, 34, 43, 46, 52, 53, 55, 69		Mārāpa, <i>king Harihara's younger brother,</i>	
Mahomed Bin Tuglak, <i>Sultan of Delhi,</i>	108, 109		112
Mahrattas, <i>people, 50, 53; period of,</i>	62	Mārappa, <i>imaginary king,</i>	115
Maisūru, <i>see Mysore,</i>		Mārīcha, <i>demon—in sculpture,</i>	21
Malabar, <i>district,</i>	84	Mārikabbe, <i>same as Rātṇavālī, queen,</i>	66
Malapa, <i>private person,</i>	214	Mariyānc, <i>sculptor,</i>	183
Malaya, <i>sculptor,</i>	230	Maruḷa-Jina-Jakavehaṭṭi, <i>village,</i>	171
Malayāḷa-brahma, <i>temple of,</i>	105	Maruvagāvuṇḍa, <i>private person,</i>	170
Male, <i>chief of,</i>	182	Masaṇa or Masanaya, <i>warrior,</i>	190
Malepa, <i>chief,</i>	174, 182, 183, 226	Masanagāvuṇḍa, <i>private person,</i>	170
Māleyabbeganti, <i>lady,</i>	162	Masanitamma, <i>sculptor,</i>	28, 31,
Mali, <i>sculptor,</i>	230	Mātaṅga hill,	77, 104
Malik-Nabi, <i>governor,</i>	109	Matsyāvatāra, <i>incarnation of Viṣṇu—</i>	
Malitama, <i>see Mallitamma</i>		<i>figure of,</i>	29, 36, 37
Malitamma <i>do</i>		Matsyayantra, <i>target in sculpture,</i>	11
Mallāmbikā, <i>queen,</i>	221	Mattāvāra, Mattaūr, Mattavūr or Matta-	
Mallanna, <i>signature of, 211; private person,</i>		<i>vura, village,</i>	171, 174, 175
	214	Mattivāni, <i>village,</i>	212
Mallannaiya, <i>donee</i>	211, 212, 213	Maya, <i>mythical architect</i>	104
Mallikabbe, <i>lady,</i>	226	Māyana, <i>private person,</i>	104, 105
Mallikārjuna mahārāya, <i>Vijayanagar king,</i>		Māyanna, <i>writer, 182; a donee,</i>	214
114, 115, 116, 117, 207; <i>coins of, 97, 98</i>		Melupālu, <i>hobli,</i>	160
Mallinātha, <i>general,</i>	110	Melūrkoppa, <i>village,</i>	201
Mallināthadēva, <i>donee,</i>	214	Mēru, <i>mountain,</i>	144
Mallitamma, Malitama or Malitamma,		Mīnangere, <i>place,</i>	201
<i>sculptor, 21, 22, 28, 29, 31, 32, 230, 231</i>		Mir Hayat Qalandar, <i>saint,</i>	185
Malnād, <i>district,</i>	175	Mlechhas, <i>people,</i>	113, 117, 121, 123
Māmallapuram, <i>place,</i>	56	Moghul <i>do</i>	35, 99
manakare, <i>tax,</i>	174	Mōhana Murāri, <i>title,</i>	221
Manali, <i>village,</i>	207	Mōhinī, <i>goddess—figure of, 10, 11, 46, 47, 55</i>	
Manchayya, <i>writer,</i>	170	Molakalimuru, <i>taluk,</i>	41
Manchibhaṭṭa, <i>donee,</i>	161	Morale, <i>same as Marale,</i>	199
Mandara, <i>mountain,</i>	221	Moslems, <i>people,</i>	50, 58, 88
Māndhāta, <i>Purāṇic king,</i>	143	Motti, <i>warrior,</i>	198
Mangalūru Gadyāṇa, <i>coin,</i>	80	Mṛigēśavarma, <i>Kadamba king,</i>	56

	PAGE		PAGE
Muchchandihaḷli, <i>village</i> ,	112	Murahara, <i>god—temple of</i> ,	17
Mūḍa-Bidirūr, <i>do</i>	198	Muraharanārāyaṇa, <i>god</i> ,	37
Mūḍagere, <i>taluk</i> ,	216	Murāri Sova Bhaṭa, <i>Kalachurya</i> ,	78
Muddadaṇḍēṣa, <i>Vijayanagar prince</i> , 105 n 6		Mūruṛāyaragaṇḍa, <i>title</i> ,	221
Muddagavunḍa, <i>private person</i> ,	174	Muṛuvana gōvagaṇḍa, <i>warrior</i> ,	196
Muddayya, <i>warrior</i> ,	236	Muruvanahisa, <i>do</i>	190
Muhammad, <i>prophet</i> ,	184	Mussalman, <i>community</i> ,	120, 122
Mulaṇa, <i>sculptor</i> ,	231	Mysore or Maisūru, <i>state</i> , 1, 12; <i>city</i> , 14, 18,	
Mūlasthānēśvara, <i>god</i>	239	91, 165; <i>dynasty of</i> , 3, 88, 109; <i>crest</i>	
Mulbagal, <i>place</i> , 106 n 6, 117 n 1		<i>of</i> , 48; <i>inscription of</i> ,	190
Muniśvara, <i>god</i> ,	60	Mysore and Coorg from the Inscriptions, by	
Munuvari Akkamma, <i>lady</i> ,	202	Rice, <i>work</i> ,	116 n 2

N

Nāḍali, <i>village</i> ,	174	Narasa (nāyaka) or Narasaṇa, <i>general</i> ,	18,
Nāḍuḷli, ?	216		116, 118
Nāgamangala, <i>taluk</i> , 141; <i>inscription of</i> ,	190	Narasappa, <i>private person</i> ,	62
Nāgaṇa, <i>private person</i> ,	214	Narasimha, <i>god—shrine of</i> , 203, 215; <i>figure</i>	
Nāgaṇa, <i>do</i> 211, 215; <i>donee</i> , 214		<i>of</i> , 6, 25, 26, 36, 48, 55, 71, 73, 81;	
Nāgappa, <i>do</i> 211, 214		<i>temple of</i> , 205	
Nāgappa Heggade,	212	Narasimha or Narasimha-dēvar, <i>Hoysala</i>	
Nagar, <i>town</i> , 190; <i>taluk</i> ,	216	<i>king</i> , 50, 164, 165, 180, 188, 190, 198;	
Nāgas, <i>images of</i> ,	18, 19	I, 188, 196, 197, 198; II, 177, 180, 183	
Nāgyabbe, <i>lady</i> ,	212	188, 198; III, 18, 164, 165, 180, 188,	
Nallān-chakravarti, <i>family</i> ,	142, 145	189, 232, 233	
Nallār, <i>title</i> ,	145	Narasimha, <i>Tuluva king</i> ,	118
Nallārāchārya, <i>title</i> ,	142	Narasimhabhārati or Narasimhyabhārati,	
Nallār-Chakravarti, <i>family</i> ,	144	<i>Śringeri pontiff</i> , 122, 123, 204, 205	
Nammālṽr, <i>Śrīvaiṣṇava devotee</i> ,	6	Narasimhachar, R., <i>scholar</i> , 3, 4, 5, 9, 54 n	
Nandaka,	142	1, 66, 178, 201	
Nandi, <i>place</i> , 57, 65, 66; <i>temple at</i> , 1, 67;		Narasimharājapura, <i>sub-taluk</i> ,	215
<i>hill</i> , 1		Narasimhēśvara, <i>god—temple of</i> ,	17
Nandi, <i>Basava, vehicle of Śiva</i> 10, 40, 41, 42		Narasimhya or Narasimhyadēvar, <i>god</i>	205
56, 66, 69, 82, 100; <i>figure of</i> , 15, 42, 44,		Nārāyaṇa, <i>writer</i> ,	232
49, 61, 70, 71; <i>pillar</i> , 11; <i>maṇṭapa</i> , 41,		Nārāyaṇa, <i>god</i> , 226; <i>temple of</i> , 3; <i>image</i>	
45, 62; <i>shrine of</i> , 67, 68		<i>of</i> , 6, 7, 32, 81	
Nandidrug, <i>fort</i> ,	63	Nārāyaṇa, <i>architect</i> ,	240
Nandikēṣā, <i>god—figure of</i> ,	24, 49, 55	Īnāyak, <i>community</i> ,	39, 40
Nandīśvara, <i>do—temple of</i> , 57, 65; <i>image</i>		Nechatimatāyi, <i>lady</i> ,	162
<i>of</i> , 70, 73		Nelamangala, <i>taluk</i>	68
Nangali, <i>place</i> , 177, 188, 195, 196, 198		Nellikai Basavaṇṇa, <i>bull</i> ,	60
Nanjangud, <i>inscription at</i> , 233; <i>taluk</i> , 237		Nellore, <i>inscription of</i> ,	110 n 7
Nāñjarāja Vaḍeyar, <i>Dalvoy</i> ,	13	Neluvāgil, <i>place</i> ,	212
Nāñjarāja Vaḍeyar, <i>chief</i> ,	18	Nemaya, <i>private person</i> ,	232
Nāñjiah, <i>person</i> ,	28	Nettagere, <i>inscription at</i> ,	116
Nannikandarpa, <i>title</i> ,	201	Nikitin, <i>Russian traveller</i> ,	78
Naraharimantri, <i>governor</i> ,	106	Nilakaṇṭha, <i>figure on coin</i> ,	88, 89

	PAGE		PAGE
<i>nisidige</i> , mode of death,	162	Nṛsimha, <i>god Narasimha</i>	221; <i>figure of</i> , 23
Nitimārga, <i>Ganga king</i> ,	168, 237	Nṛsimha (rāya), <i>Vijayanagar king</i> ,	116, 117, 221
Nītiśāstra, <i>science</i> ,	125		
Nolamba, <i>dynasty</i> ,	67, 201; <i>period of</i> , 71	Nrisimhapura, <i>an agrahāra</i> ,	122
Nolambādhirāja, <i>Nolamba king</i> ,	67	Nuggehalli, <i>village—temple at</i> ,	231
Nolambavādi, <i>province</i> ,	188, 194	Nuniz, <i>traveller</i> ,	85, 102, 103, 109, 110, 118
North Arcot, <i>district</i> ,	145	Nusrat, <i>saint</i> ,	186
North Kanara, <i>do</i>	16	Nûtana Kālidāsa, <i>title</i> ,	226

O

Oaklands, <i>building on Nandi Hill</i>	59	Orugal, <i>same as Warangal, capital</i> ,	109
Old Talkād, <i>place</i> ,	8	<i>osage</i> , tax,	174
Orisa or Orissa, <i>country</i> ,	118, 122		

P

Paḍavīḍu or Paḍavīdurāja, <i>kingdom</i> ,	143, 144, 158, 159	Pārśvanātha basti, <i>Jain temple</i> ,	171, 175
Paḍavur-kōṭaka,	143	Pārśvanāthasvāmi, <i>Jain Tirthankara</i> ,	175
Padmanābha, <i>god</i> ,	125, 127	Partab, <i>half varaha</i> ,	90
Padmapurāṇa, <i>work</i> ,	102	Pārvatī, <i>goddess</i> , 96; <i>shrine of</i> , 14, 40, 44, 49, 50; <i>image of</i> , 14, 24, 44, 46, 47, 49, 73, 74; <i>figure on coin</i> , 80, 81, 85	
Padmumaya, <i>sculptor</i> ,	230	Pārvati-Paramēśvara, <i>god—figure of</i> ,	202
Padumanna, <i>do</i>	230	Pāschātyas, <i>people</i> ,	113
Padumannayya, <i>private person</i> ,	215	Pāshaṇḍas, <i>do</i>	113
Pagodas, <i>coins</i> ,	73	Pātālēśvara, <i>god</i> , 15; <i>temple of</i> ,	14
Pālār, <i>river</i> ,	59, 143	Pavitra, <i>festival</i> ,	227
Pallava, <i>period of</i> , 66; <i>sculpture</i> ,	69	Pāyappa, <i>mistake for Rāyappa</i> ,	213
Pāllogār, <i>dynasty</i> , 66; <i>period of</i> , 51, 53, 58, 64, 68		Payōjakuladēva,	121
Pampa, <i>place</i> ,	226	Peddaṇṇa Nāgaṇṇa (yya) <i>private person</i> ,	211, 212
Pampā-Virūpāksha linga, <i>god</i> ,	110	Pennanna, <i>donee</i> ,	214
Pāñchajanya, <i>Vishṇu's conch</i> ,	81	Penugonḍa or Penukonḍa, <i>city</i> ,	122, 123, 204
Pañchalinga, <i>shrine of</i> ,	9		
Pañchalingēśvara, <i>temple of</i> ,	8, 17, 22	Perdorai, <i>same as the Kṛishṇā river</i> ,	3
Pāṇḍavas, <i>of the Mahābhārata—in sculpture</i> ,	22, 23	Perinadi, ? <i>officer</i> ,	50
Pāṇḍuranga, <i>god—figure of</i> ,	73	Perumāle Daṇāyaka or Perumāḷudandanāyaka, <i>Hoysala officer</i> ,	9, 232
Pāṇḍya, <i>dynasty</i> , 54; <i>kingdom</i> , 221; <i>coins of</i> , 87; <i>dominion</i> , 110; <i>rulers of Uchchangi</i> , 50		Peruvalur, <i>village</i> ,	158
Paradāsi Malayāḷa, <i>donor</i> ,	239	Peshwas, <i>Mahratta rulers</i> ,	53
Parāśarasamṛitivyākhyā, <i>commentary</i> , 106 n 8		Pirindimilināḍu, <i>district</i> ,	143
Parasūrāma, <i>incarnation of Vishṇu—figure of</i> , 21, 23, 30, 31, 36; <i>temple of</i> , 77		Pitāmahasamhitā, <i>work</i> , 100, 101, 102, 112, 114, 115, 116, 119, 121	
Pārijāta, <i>tree</i> , 221; <i>in sculpture</i> ,	30	Plakshadvīpa, <i>island</i> ,	122
Pārijātāpaharaṇa, <i>episode in sculpture</i> ,	30	Pōlāḷva Daṇḍanāyaka, <i>officer</i> ,	50
		Poysala, <i>title</i> ,	201

	PAGE		PAGE
Poysaḷa Māruga, warrior,	201	Prīṣni-gôtra, family,	103
Prabhāvatī, Queen of Mṛigēśavarma,	56, 57	Prīthu,	143
Prahlāda, Hiraṇyakaśipu's son—figure of,	25, 26, 27, 30	Puḷalōkāchārya or Pillaiḷōkāchārya, Śrī-Vaiṣṇava guru, image of,	6
Pranavēśvara, god,	16, 57 ; temple of, 56	Puḷiyaṇṇa, private person,	67
Prasanna Kēśava, god,	227, 229	Purahara, god—temple of,	17
Prasanna Rāghava, do—figure of,	29	Purātana vachanagaḷu, prophecies,	100
Pratāpa Dēvārāya, Vijayanagar king,	88, 99	Purūravas, Purāṇic king,	221
Pratāpa Harihara do	76	Pūtani, demoness—in sculpture,	21
Pratāpa Hariharapura, village,	211	Putrakāmēśthiyāga, sacrifice,	20
Praudhadēva Rāya, Vijayanagar king,	99	Putṭagavunḍa, private person,	168
		Putṭamallappa, do	234

Q

Qalandar, saint,	186
------------------	-----

R

Rāhu, planet,	46	Rāmanātha, Hoysaḷa king,	164, 165
Rahuta-gauḍa, warrior,	191, 192, 193	Rāmānuja (āchārya), Śrī Vaiṣṇava teacher,	116, 142, 144 ; figure of, 38, 73
Rājādhirāja, Chōḷa king,	67	Rāmappa, private person,	102, 111, 115,
Rājagavunḍa, private person,	174	Rāmarāya, Vijayanagar king,	115, 118, 119, 144, 145
Rājakālanirṇaya, work,	102, 103 n 1	Rāmatanka, coins,	78
Rājā Rāja Chōḷa, Chōḷa king,	8	Rāmāyaṇa, sacred book depiction of episodes from,	20
Rājarasa, chief,	199	Rāmēśvara, god—temple of,	45, 47, 48 ;
Rājasēkhara, poet,	99	image of,	46, 47
Rājendra-chōḷa, Chōḷa king,	67, 69, 235	Raṅga, god,	144
Rājendrachōḷa Permaḍigāvunḍa, same as Bīrayya,	235	Rangachari, scholar,	87
Rājendradēva or Rājendra chōḷa, Chōḷa king,	235	Rangamāmbā, queen,	221
Rakkasa, title,	194	Rāsakṛīḍā, in sculpture,	22
Rakkasamoneyālvadēva, same as Dēva, warrior,	194	Rāshtrakūṭa, dynasty,	66, 201
'Rakkasa Poysaḷa', inscription on Vinayādi-tya's flag,	194	Rati, wife of Manmatha—figure of,	24, 31, 54, 55
Rakkasa-Tegadi, same as Tūlikōṭe,	101, 118	Ratnāvalī, queen,	66
Rāma, incarnation of Viṣṇu,	104, 123, 144, 159, 165, 195 ; figure of, 20, 21, 29, 42, 89 ; temple of, 167 ; title, 143, 201	Rāvaṇa, demon king—figure of,	21, 112
Rāma or Rāmachandra, Vijayanagar king,	89, 114, 115, 116, 119, 121	Rāyakēśavapura, same as Morale, village,	199
Rāmaliṅga,	117	Rāya Murāri Sovi, Kalachurya king,	77
Rāmanātha, Kampila king,	107, 108, 109	Rāyapaditi, work,	102, 111, 115
		Rāyappa-Oḍeyar, governor,	211, 213
		Rēvaṇa (Siddha) or Rēvaṇārādhyā, ascetic,	103, 112, 113, 121, 122
		Rice, B. L., scholar,	4, 16, 82 n 1, 116 n 2

	PAGE		PAGE
Rigvēda, <i>sacred book</i> ,	222	Rōmapâda, <i>kingdom of</i> ,	202
Rikṣākhâ, <i>a school</i> ,	158	Rudra, <i>god</i> , 226 ; <i>figure of</i> ,	42, 55
Rishyaśringa, <i>sage</i> ,	202	Rukmāngada, <i>Purāṇic king</i> ,	143

S

Sabhâpati, <i>poet</i> ,	144, 159	Śāntivarma, <i>Kadamba king</i> ,	56
Sadâśiva, <i>god—image of</i> ,	61	<i>sanyasana</i> , <i>mode of death among Jains</i> ,	162
Sadâśiva, <i>or Sadâśivarâya, Vijayanagar king</i> , 15, 101, 113, 118, 130, 141, 143, 144, 145		Saptamâtrikas, <i>goddesses—figures of</i> , 49, 75	
Sadâśiva <i>or Sadâśiva-Nâyaka, chief</i> 40 ; <i>image of</i> ,	40	Saraba, <i>hunter</i> ,	98
Sadiyannanâchâri, <i>minister</i> ,	168	Śārādâ, <i>goddess of learning—figure of</i> , 24, 28, 30	
Sâgar, <i>place</i> ,	39, 40, 45	Sarasvatî <i>do</i> 142, 211 : <i>see also</i> Śārādâ ; <i>image of</i> 8, 11, 13, 55, 71	
Sagara, <i>Purāṇic king</i> ,	126, 128	Sarasvatî-Brahma, <i>type of coin</i> ,	81
Śaiva, <i>sectarian</i> , 43, 46, 60, 61, 73, 145		Sarasvatîpuri, <i>city</i> ,	122
Śaiva Brahmin, <i>sect</i> ,	216	Sarôjasakha, <i>private person</i> ,	226
Śaivism, <i>religion</i> ,	88	Sarvâdhikâri, <i>title</i> ,	228
Śakatâsura, <i>demon—figure of</i> ,	21	<i>sarvamānya</i> , <i>gift</i> ,	161
Śakti, <i>goddess—figure of</i> ,	24	Śasakapura, <i>city</i> ,	110
Sala, <i>Hoysala</i> , 110 : <i>figure of</i> ,	52	Sâsavakâlû Ganēśa, <i>god</i> ,	60
Śalivâhana era,	204, 207	Śâtakarnis, <i>rulers</i> ,	56
Sâluva, <i>dynasty</i> , 117, 217, 222 ; <i>kite</i> , 221		Satalige <i>or</i> Satalige-nâd, <i>division</i> , 212, 216	
Sâluvâbhyudayaṃ, <i>work</i> ,	222	Sattigaunda, <i>private person</i> ,	196
Sâluva Mangi <i>or</i> Śâluva Mangidēva, <i>ancestor of the Sâluvas</i> ,	221	Satyabhamâ, <i>Kṛishṇa's wife—figure of</i> , 30	
Sâluva-Narasimharâyâbdi,	222	Satyana, <i>engraver</i> ,	190
Sâluva Nrisimha, <i>Vijayanagar king</i> ,	117	Satyavākya <i>or</i> Satyavākya-Perimānadi <i>Ganga king</i> ,	237
Sâmantâ-Râma, <i>title</i> ,	201	Śâtyayana, <i>school</i> ,	125, 128, 130
Sânavêda, <i>sacred book</i> ,	130	Śâtyayana-Brahmaṇa, <i>Śâtyâyanaka or Śâtyâyânis, followers of Śâtyayana</i> , 130	
Śambhu, <i>god</i> , 167, 169, 204, 207, 211		Śâtyayana-śâkhâ, <i>school</i> ,	130
Śambhu Hebbâruva,	212	Śaunaka Tîrtha, <i>or</i> Śramaṇa Tîrtha, <i>pond on Nandi hill</i> ,	62
Saṃgrâma-sâhi,	121	Śaurisuta, <i>another name of Kṛishṇa</i> ,	142
Saṅgama, <i>Vijayanagar king</i> , 77 ; <i>dynasty</i> , 76, 78, 88, 113, 114		Sâvaṇṇa (oḍeyar), <i>governor</i> ,	212
Śanivârasiddhi, <i>title</i> ,	188, 195	Śâvitri Mangidēva, <i>an ancestor of the Sâluva kings of Vijayanagar</i> ,	221
Sanakaṇṇa I, <i>chief</i> ,	40	Śâyana, <i>author of Vêda-bhâṣhya</i> , 104, 105, 106, 112	
Śankarâchârya, <i>teacher</i> , 105, 113 ; <i>figure of</i> , 11		Śâyaniya, <i>work</i> ,	104
Śankara-sarasvatî, <i>disciple of Madhava-mantri</i> , 205		Śâyappa, <i>village clerk</i> ,	212
Sankarshaṇa, <i>god</i> ,	37	Saya Rudrâya, <i>private person</i> ,	191
Sankey's Lodge, <i>Bungalow on Nandi Hill</i> , 62		Sayyid Jamal Shâh Qadiri, <i>saint</i> ,	185
Saṇṇa-Hariharêśvara, <i>shrine of</i> ,	53	Sayyid Miram Shâh Qadiri, <i>do</i>	185
Saṇṇappa-Nâyaka, <i>chief</i> ,	40	Seringapatam, <i>place</i> , 63, <i>inscription</i> ,	190
Santeyûr, <i>village</i> ,	232	Serup Puttur, <i>village</i> ,	143
		sêse, <i>tax</i> ,	174

	PAGE		PAGE
Śēsha, <i>mythical, serpent</i> , 142; <i>figure of</i> ,	21	Sōmanātha or Sōmanāthadaṇāyaka, <i>Hoysala</i>	
Śēshādriyāchārya, <i>donee</i> ,	142, 144	governor, 16, 17, 18, 39, 50, 53; <i>inscription of</i> ,	38
Seshagiri Rao, D., <i>private person</i> ,	124	Sōmanāthapur, <i>place</i> , 6, 16, 17, 18; <i>temple at</i> , 1, 34, 50, 231; <i>inscription at</i> , 118 n 2	
Śēshaśāyi, <i>god—figure of</i> ,	21	Sōmappa, <i>private person</i> ,	205
Sētu, <i>Rāma's bridge</i> ,	117, 121	sōmasūtra, <i>water spout leading out of the sanctum in a temple</i> ,	41
Sēvuṇa, <i>dominion, of</i> ,	110	Sōmēśvara, <i>Hoysala king</i> ,	198; I, 196
Sewell, <i>scholar</i> ,	78, 85, 109 n 2 and 4	Sōmēśvara, <i>god—temple of</i> ,	9, 72
Shah Alam, <i>Emperor</i> ,	99	Sōmeya or Sōmeyya, <i>warrior</i> ,	188, 189
Shah Sayyid Ghauth, <i>saint</i> ,	186	Sōmeyanāyaka, <i>minister</i> ,	189
Shaikh, <i>saint</i> ,	184 n 2	Sophia Garrett, <i>lady—tomb of</i> ,	59
Shanmukha, <i>god—image of</i> ,	43, 49, 70	Sorab, <i>taluk</i> ,	112 n 2
Shimoga, <i>taluk</i> ,	141	Sosale, <i>village</i> ,	16
<i>śiddhāya</i> , <i>fixed rent</i> ,	174, 199	South Canara, <i>district</i> ,	107
<i>śiddhāya-podake</i> , <i>tax</i>	199	Sōvana, <i>engraver</i> ,	190
Siddhēśvaradēvaru, <i>god</i> ,	199	Śramaṇa Tīrtha, <i>see</i> Śaunaka Tīrtha	
<i>śiddhāya</i> , <i>fixed rent</i> ,	227	Śrauta-sūtra, <i>work</i> ,	130
Sigalanād, <i>province</i> ,	189	Śraṇaṇabelagoḷa, <i>place</i> ,	4
Sigidēva, <i>a private person</i> ,	212	Śrī, <i>goddess—figure of</i> ,	56
Śilāpuri, <i>capital</i> ,	107, 109	Śrī Aṇḇaladēvaru, <i>god</i> ,	211
Simhavarma, <i>Gaṅga king</i> ,	128	Śrī Banadēvī, <i>goddess</i> ,	212
Sindhu, <i>river</i> ,	122	Śrī-Bhāshya, <i>work</i> ,	142
Sira, <i>taluk</i> ,	128	Śrī-Chakra, <i>a design</i> ,	35, 104
Sirigunda or Sirivura, <i>village</i> ,	201	Śrīdēva, <i>Vijayanagar king</i> ,	119
Siriyappa, <i>private person</i> ,	212	Śrī Dēvarāya, <i>do</i>	87, 92
Sir Mark Cubbon, <i>Commissioner</i> ,	59	Śrīdhara, <i>a form of Viṣṇu—figure of</i> ,	29
Śītā, <i>wife of Rāma—figure of</i> ,	10, 21	Śrīkalanād (u), <i>province</i> ,	188, 189
Śītā-Rāma, <i>god</i> ,	81	Śrīkantasastri, <i>author</i> ,	113 n 1
Sittilappāka, <i>village</i> ,	143	Śrīkaraṇakodagi, <i>village accountant's rent-free land</i> ,	233
Śiva, <i>god</i> , 75, 80, 81, 82, 83, 88, 89, 96, 98, 100, 104, 116, 117, 119, 145, 187, 221; <i>figure of</i> , 10, 11, 21, 24, 35, 47, 49, 52, 55, 56, 68, 69 73, 74; <i>on coins</i> , 85		Śrī Kēśavadēvaru, <i>god</i> ,	212
Śivabhakta, <i>Līṅgāyat sect</i> ,	120	Śrī Kontidēvi, <i>goddess</i> ,	212
Śivabhinava Narasiṃhabhārati, <i>pontiff</i> , 113 n 1; <i>see also</i> Narasiṃhabhārati		Śrī Kṛishṇa, <i>god—figure of</i> ,	29
Śivaiya, <i>Vīraśaiva saint</i> ,	100	Śrī Kṛishṇa, <i>Mysore king—signature of</i> ,	186
Śivalīla, <i>acts of Śiva—in sculpture</i> ,	13	Śrī Narasiḡere-appor, <i>title of Duggamāra, Gaṅga prince</i> ,	240
Śivamāra Saigōṭṭa, <i>Gaṅga king</i> ,	241	Śringēri, <i>place</i> , 9, 101, 105, 106, 107, 113, 160, 204; <i>Mutt at</i> , 77, 105, 106; <i>temple at</i> ,	40, 42
Śivanandisamvāda, <i>work</i> ,	100, 121	Śringēśvara, or Śringēśvarasvāmi, <i>god—temple of</i> ,	202
Sivane, <i>village</i> ,	217	Śringin, <i>Brahmarākshasa</i> ,	103, 104, 105
Śiva Purāṇa, <i>work</i> ,	102	Śringi tīrtha, <i>pond</i> ,	66, 68, 75
Śivarātri, <i>festival</i> ,	68	Śrinivāsa, <i>god</i> ,	142
Śivaskandasamvāda, <i>work</i> ,	100, 113, 121	Śrīpurusha, <i>Gaṅga king</i> ,	241
Śivatatvaratnākara, <i>do</i> 101, 108, 109 n 3, 115		Śrī Rāma, <i>god</i> , 158; <i>see also</i> Rāma, <i>god; figure of</i> ,	21, 36
Skanda, <i>god</i> ,	100		
Skandaśarma, <i>donee</i> ,	125, 127, 130		
Smartas, <i>Brahman sect</i> ,	82, 88, 205		
Sōma or Sōmēśvara, <i>Hoysala king</i> , 164; <i>see also</i> Sōmēśvara, <i>Hoysala king</i>			

	PAGE		PAGE
Śrī Rāmachandra, <i>signature</i> ,	222	Śāla-Brahma, <i>image of</i> ,	61
Śrīranga, Śrīrangarāya or Śrīrangadēvarāya,		Sultanpet, <i>place</i> ,	58, 64, 65
<i>Vijayanagar king</i> , 117, 119, 120, 122,		Sumantra, <i>minister—figure of</i> ,	21
158, 204 ; 1	145, 159, 205	Sunēru, <i>mountain</i> ,	222
Śrī Śailam, <i>place</i> ,	98, 102 n 5	surandu, <i>tax</i> ,	174
Śrī Śankara dēvaru, <i>god</i> ,	212	Sūrapatāngi, <i>village</i> ,	158
Śrī Vaishṇava, <i>Brahman sect</i> ,	123, 144	Suratrāṇa, <i>Sultan of Delhi</i> ,	108
Śrīvatsa, <i>family</i>	142, 144	Surēśvarāchārya,	113
Śrī Vira Ballāḍadēva, <i>Hoysala king</i> ,	169	Sūrpanakhī, <i>demoness—figure of</i> ,	21
Śrī Virūpāksha, <i>god</i> ,	144, 159	Sūrya, <i>sun</i> , 226 ; <i>figure of</i> , 16, 32, 48,	61, 70, 71
Śruti, <i>sacred book</i> ,	142	Sūryanārāyaṇa, <i>sun god</i> , 144 ; <i>figure of</i> , 11,	23
Subbaiya, <i>private person</i> ,	102, 115	Suryanarayana Rao, B., <i>author</i> ,	111
Subhadrā, <i>image of</i> ,	36, 37	Svapacha, <i>man of low caste</i> ,	105
Subhadrādēvate, <i>goddess</i> ,	170	Swamikannu Pillai, <i>scholar</i> ,	110
Sudarśana, <i>Disc of Vishṇu</i> ,	81	syādvēda, <i>Jaina doctrine</i> ,	174
Sugrīva, <i>monkey king—figure of</i> ,	21	Śyāmā, <i>goddess</i> ,	144
Śukra, or Sukrāchārya, <i>preceptor of the</i>			
<i>Rākshasas</i> , 119 ; <i>in sculpture</i> ,	27		

T

Tadpatri, <i>temple at</i> ,	9	Telunga, <i>dominion</i> ,	110
Tailappa-Heggade, <i>headman</i> ,	212	Timmaya-senabōva, <i>village clerk</i> ,	205
Tāla, <i>robber—figure of</i> ,	16	Tippu, <i>tenant</i> ,	212
Tālagunda or Talgunda, <i>place</i> ,	16, 56	Tipu (Sultan), <i>Mysore ruler</i> ,	58, 59, 60, 62
Talakād (u) or Talkād, <i>place</i> , 1, 3, 9, 71,		63, 64, 65, <i>Idga of</i> 58 ; <i>Foot prints of</i>	
177, 188, 189, 191, 192, 194, 195, 196,	198	<i>the dog of</i> , 63 ; <i>Lodge of</i> , 58, 64 ; <i>Zenāna</i>	of, 64
Talamasayya, <i>sculptor</i> ,	30	Tīrthahalli, <i>village—inscriptions of</i> , 115 n 3	and 4, 216
Taligenād (u), <i>province</i> ,	188, 196, 198	Tirumala (rāya), <i>Vijayanagar king</i> , 117,	118, 119, 143, 141, 145, 159
Talikōṭā (or kōṭe), <i>battle field</i> , 101, 118,	119, 144, 145	Tirumaladēvi, <i>queen</i> ,	159
Tamil Prabandha, <i>work</i> ,	142	Tirumangai Ālvār,	6
Tammarāya, <i>same as Tirumala, Vijayanagar</i>		Tirupati, <i>sacred hill</i> , 98, 116, 119, 142, 145 ;	
<i>king</i> ,	116	<i>temple on</i> ,	84
Tammarāya, <i>same as Immaḍi Narasimha-</i>		Tiruppattiruputtur, <i>village</i> ,	142
<i>rāya, Vijayanagar king</i> ,	118	Tiruvarasa, <i>private person</i> ,	229
Tāṇḍava-Gaṇapati, <i>god—figure of</i> ,	28	T.-Narsipur, <i>inscriptions of</i> ,	179, 201, 233
Tāṇḍava mūrti or Tāṇḍavēśvara, <i>god Śiva—</i>		Toṇṇūr, <i>place</i> ,	3, 96, 190
<i>image of</i> ,	13, 46, 67, 69, 70	Toṭṭil, <i>village</i> ,	166
tande, <i>tax</i> ,	174	Tracy, <i>scholar</i> ,	76 n 1, 90
Tar, <i>silver coin</i> ,	90, 91	Trailōkyamalla, <i>title</i> ,	175
Tarikere or Tariyakere, <i>taluk</i> , 217 ; <i>town</i> ,	226, 227, 228, 229	Trailōkyamalla Āhavamalla, <i>Chalukya king</i> ,	175
Tatāchārya, Śrī Vaishṇava guru,	123	Trailōkyamalla Vinayāditya Hoysalādēva,	174
Tātakā, <i>demoness—figure of</i> ,	21	<i>Hoysala king</i> ,	
Telātū-nāḍu, <i>division</i> ,	158	Trēta, <i>age</i> ,	104, 112
Telugu Jaimini bhārata, <i>work</i> ,	222		

	PAGE		PAGE
Tribhuvanamalla, <i>title</i> ,	178, 188, 189, 191, 194, 195, 196, 198	Trivikrama, <i>god—figure of</i> ,	24, 26, 27, 30, 32, 37
Tribhuvanamalla Vikramāditya V, <i>Chālu- kya king</i> ,	178	Tulapurusha, <i>gift</i> ,	104
Tribhuvanamalla Vinayāditya Hoysala dēva, <i>Hoysala king</i> ,	178	Tuḷuva, <i>dynasty</i> ,	102, 144
Trimūrti, <i>god—figure of</i> ,	31, 73	Tumburavalli, <i>village</i> ,	212
Tripuradahana, <i>group of sculptures</i> ,	68	Tumkur or Tumakur, <i>taluk</i> ,	117 n 6, 119 n 1; district, 128
Tripurāntēśvara, <i>god—temple of</i> ,	17	Tungabhadra, <i>river</i> ,	17, 50, 77, 104, 105, 107, 110, 113, 114, 142
Triśankēśvara, <i>do do</i>	41	Tur, <i>Country</i> ,	186
Triśanku, <i>king</i> ,	121	Turuka, <i>Mussalman—dominion of</i> ,	110
Triśira, <i>demon—in sculpture</i> ,	21		

U

Uchchangi, <i>place</i> ,	50, 54, 177, 188, 195, 198	Umā-Mahēśvara, <i>god—figure of</i> ,	10, 49, 69, 74; <i>shrine of</i> , 66, 67, 73; <i>type of coin</i> , 85, 88, 96; <i>type of coin with trident and drum</i> , 80; <i>coin with battle axe</i> , 81, 85
Udaiyar Rājēndrachōḷadēvar, <i>Chōḷa king</i> ,	109 n 3	Ummattūr, <i>village</i> ,	18
Udayāditya (dēvar), <i>Hoysala</i> ,	191, 192, 193	Upanishad, <i>sacred book</i> ,	142
Ugranarasimha, <i>god—figure of</i> ,	26, 27	Uppavalli or Urpavalli, <i>village</i> ,	169, 176, 177, 178, 179, 181, 182
Ujjayini, <i>place</i> ,	108	Urigatti, <i>private person</i> ,	232
Ukhyatarāya, <i>same as Achyutarāya, Vijaya- nagar king</i> ,	116	Ur-uttige, <i>tax</i> ,	174
Uḷinjagaḍa, <i>donor</i> ,	239		
Umā, <i>godless</i> , 80; <i>figure of</i> , 60; <i>metal image of</i> , 73			

V

Vaddavāra, <i>Saturday</i> ,	180	Varaha, <i>coin</i> ,	78, 90
Vaidyalinga, <i>god</i> ,	12	Varāha, <i>incarnation of Viṣṇu—figure of</i> ,	36, 37
Vaidyēśvara, <i>do—temple of</i> , 4, 5, 8, 9, 14, 16		Vārakya or Vārakyaśa-gotra, <i>family</i> ,	125, 127, 130
Vaikunṭhanārāyaṇa, <i>god—figure of</i> ,	28, 36	Varaśarṇa or Eragaśarṇa, <i>author</i> ,	129 n 2
Vaishṇava, <i>sect</i> ,	119, 123, 190	Varuṇa, <i>god—figure of</i> ,	29, 41
Vaishṇava āgama,	142	Vasantamaṇṭapa, <i>building</i> ,	74
Vaishṇava Brahman, <i>sect</i> ,	122	Vāsantikā, <i>goddess</i> ,	182
Vaishṇavī, <i>goddess</i> ,	68	Vaśishṭha, <i>sage</i> , 121, 122; <i>gotra</i> ,	122
Vaishṇavism, <i>faith</i> ,	117	Vāstupurusha, <i>god—figure of</i> ,	47
Valavanūr, <i>village</i> ,	143	Vasudēva, <i>father of Kṛishṇa—figure of</i> ,	21
Vāli, <i>monkey king</i> ,	120, 121	Vāsudēva, <i>god</i> , 29; <i>figure of</i> ,	31
Validambatta-chāvaḍi, <i>division</i> ,	158	Vāsudēva-bhaṭṭa, <i>private person</i> ,	183
Vāmana, <i>incarnation of Viṣṇu</i> , 119; <i>figure of</i> , 26, 36, 69		Vasundharā,	126
Vanta-vāsi, <i>Wandiwash</i> ,	143, 145	Vasus,	16
Varada or Varadarāja, <i>god</i> , 142, 145; <i>figure of</i> , 10, 11		Vēdabhāshya, <i>work</i> ,	105
Varadayārya, <i>person</i> ,	145	Vēdānta-Dēśika, <i>teacher</i> ,	6

	PAGE		PAGE
Vēdas, <i>sacred book</i> ,	103, 104, 222	Vidyâtīrtha, <i>Śringeri pontiff</i> ,	103, 105,
Vedic Index, <i>work</i> ,	130		106, 114
Vēgavatī, <i>river</i>	145	Vijanna-prabhu, <i>donor</i> ,	226
vēlevāli promise	191	Vijaya, <i>celestial guardian—image of</i> ,	36
Vēmaṇṇa, <i>private person</i> ,	214	Vijaya, <i>Vijayanagar king</i> , 85, 114, 115, 116	
Vengā, <i>kingdom</i> ,	143	Vijayabhūpati <i>do</i>	105 n 6
Vengalāmbā, <i>queen</i> ,	119, 159	Vijaya-Bukka or Vijaya, <i>Vijayanagar king</i> ,	85
Venkata, <i>god</i> ,	116	Vijayāditya heggade, <i>headman</i> ,	228
Venkatādri, <i>Rāmarāya's brother</i> , 119 ;		Vijaya Gaṇapati, <i>god—image of</i> ,	12
<i>Vijayanagar king</i> , 143 ; <i>see</i> Venkatapati		Vijaya Kṛṣṇavarma, <i>Gaṅga king</i> ,	128
Venkatagirinilaya, <i>Brahman</i> ,	122	Vijayanagar. Vidyānagar, Vijayanagari, or	
Venkatānātha, <i>god</i> ,	117	Vijayā, <i>capital city</i> , 77, 82, 84, 90,	
Venkatapati or Venkatādri, <i>Vijayanagar</i>		100, 102, 103, 104, 105, 110, 111, 112,	
<i>king</i> , 119, 122, 123		113, 114, 207 ; <i>dynasty of</i> , 3, 4, 6, 10,	
Venkatapatirāya, <i>Vijayanagar king</i> , 101, 120,		12, 40, 45, 50, 66, 67, 68, 71, 77, 78, 95,	
123		100, 101, 110, 112, 116, 123, 130, 144,	
Venkatēśa, <i>god</i> , 69, 145 ; <i>image of</i> , 13, 15,		145, 205, 207, 213, 216, 222 ; <i>kingdom</i>	
31, 42. <i>temple of</i> , 119		<i>of</i> , 78, 79, 80, 82, 83, 101, 103, 106, 107,	
Venkatēśapura, <i>village</i> ,	145, 158, 159	108, 109 n 3, 120, 123, 159 ; <i>period</i> 8,	
Venkayya, Rao Bahadur, <i>scholar</i> ,	91, 96	9, 12, 14, 16, 18, 38, 40, 60, 61, 62, 70,	
Vēṇugōpāla, <i>god—figure of</i> , 10, 24, 29, 36,		71, 73, 74, 75, 84 ; <i>coins of</i> 77, 83, 87,	
38, 46		89, 91 ; <i>architecture</i> , 14, 43, 72, 73	
Vēṇupura, <i>same as Nagar town</i> ,	190	Vijaya Narasimha, <i>Hoysala king</i> ,	190
Vibhāṇḍaka, <i>sage</i> ,	202	Vijayanārāyaṇa, <i>god—temple of</i> ,	3
Vibhīṣaṇa, , <i>king</i> ,	112, 121	Vijayanna, <i>private person</i> ,	227
Vidyādhari, <i>Celestial being—in sculpture</i> , 11		Vijaya-Pāṇḍya, <i>Uchchangi king</i> ,	50
Vidyānagar(a), <i>see</i> Vijayanagar, 77, 110,		Vijayarāya or Vijaya, <i>Vijayanagar king</i> , 116 ;	
117, 120, 207		I, 89 ; II 97	
Vidyāraṇṇa Sicca, <i>see also</i> Vidyāranya-śaka,		Vijayarasa, <i>donor</i> ,	226, 227
102		Vikāḍa-rūva subujuga, <i>sculptor</i> ,	230
Vidyāranya, <i>Śringeri pontiff</i> , 77, 79, 100,		Vikrama, <i>king</i> ,	114, 115
101, 102, 103, 104, 105, 106, 107, 108,		Vikramāditya, <i>Chālukya king</i> , V, 178 ; VI,	
110, 112, 113, 114, 118, 122		178	
Vidyāranya-kārajñāna, <i>work</i> , 1, 100, 101,		Vikramakāla, <i>era</i> ,	179
102, 103, 104, 105, 106, 109, 111, 112,		Vinayāditya or Vinayāditya Hoysala-dēvar,	
113, 118, 120, 123		<i>Hoysala king</i> , 174, 175, 178, 179, 194,	
Vidyāranya-kōśa, <i>work</i> , 100, 102, 121		201 ; I, 178 ; II, 178	
Vidyāranya-kōśa-Vyākhyā, <i>work</i> , 100, 100		Vināyaka, <i>god</i> ,	176
Vidyāranya-kṛiti, <i>work</i> , 100, 101, 102, 103,		Vindhya, <i>mountain</i> ,	103, 105
107, 110, 111, 113		Vīraballāla, Vīraballāḍadēva or Vīraballāḷa-	
Vidyāranyaapura, <i>temple of</i> ,	41	dēvar, <i>Hoysala king</i> , 67, 166, 170, 195	
Vidyāranyaśaka, <i>work</i> , 100, 101, 105 n 1,		227, 239	
108, 111, 112, 114, 118, 120		Vīrabhadra, <i>god</i> , 216 ; <i>figure of</i> , 10, 11, 16,	
Vidyāranyaśripāda, <i>same as</i> Vidyāranya,		42, 46, 49, 64, 73, 74, 75 ; <i>temple of</i> , 16,	
110		45, 47, 49, 64, 65, 162, 165, 201, 215	
Vidyāranya-yōgi, <i>shrine of</i> ,	101	Vīrādha, <i>demon—figure of</i> ,	21
Vidyāśankara, <i>god—temple of</i> ,	9, 106	Vīraganga-Bittiga-Hossala dēvar, <i>Hoysala</i>	
Vidyāśankara, <i>Vidyâtīrtha called as</i> , 102,		<i>king</i> , 189	
105, 106			37

	PAGE		PAGE
Viraganga Hoysala-dēva Pratāpa, <i>title</i> ,	188	Virûpāksha, <i>author</i> ,	120
Viraganga Hoysala dēvar, <i>title</i> ,	191, 193, 194	Virupannodeyar, <i>same as</i> Kumāra Virûpanṇa	
Viraganga pratāpa-Nārasimha Hoysaladēvar		Oḍeyar, <i>prince</i> ,	216
<i>Hoysala king</i> ,	196, 198	Vishṇu, <i>god</i> ,	3, 82, 114, 116, 117, 118, 119,
Vira Harihara, <i>Vijayanagar king</i> ,	78		120, 121, 122, 142, 145, 187, 221; <i>figure</i>
Viraheggade, <i>tenant</i> ,	212		<i>of</i> , 6, 10, 21, 23, 24, 25, 26, 27, 28, 29,
Virahōbala, <i>ancestor of the Saluva kings of</i>			30, 31, 32, 34, 35, 36, 37, 42, 55, 56, 71,
<i>Vijayanagar</i> ,	221		72, 73, 74, 86; <i>shrine of</i> , 65; <i>type of</i>
Virāṇa, <i>engraver</i> , 159; <i>private person</i> ,	144,		<i>coin</i> , 82
	202	Vishṇu-Pañchāyatana, <i>group of sculptures</i> ,	
Vira-Narasimha, <i>son of Narasimhandyaka</i> ,			84
	118	Vishṇu-Sāmanta, <i>general</i> ,	190
Vira-Nārāyaṇa, <i>god temple of</i> ,	4	Vishṇuvardhana, Vishṇuvardhana Hoysala	
Vira-Nrisimha, <i>Vijayanagar king</i> ,	116	<i>or</i> Vishṇu, <i>Hoysala king</i> ,	3, 4, 67, 190,
Vira-Pāṇḍya, <i>Uchchangi king</i> ,	50		192, 193, 194
Vira-Rāja Vadeyar, <i>Dalvoy</i> ,	13	Vishvaksēna, <i>god—image of</i> ,	5, 24, 37
Vira-Rudra, <i>Kākattya king</i> ,	107, 108	Viśvachakra, <i>earth</i> ,	222
Vira Śaiva, <i>sect</i> , 43, 82, 100, 101, 113, 120,		Viśvakarma,	104
<i>Matt</i> ,	215	Viśvāmitra, <i>sage</i> , 21, 226; <i>gōtra</i> ,	130, 211,
Viraśarma, <i>donee</i> ,	126, 127		214, 215
Vira-Vasanta, <i>same as</i> Venkatapatirāya I,		Viśvarūpa,	22
<i>Vijayanagar king</i> ,	101	Viśvēśvara, <i>god—temple of</i> ,	117
Vira-Vasanta <i>or</i> Vira-Vasantarāya, <i>imagi-</i>		Vithalasvāmi, <i>see</i> Viṭṭhala	
<i>nary king of Vijayanagar</i> ,	100, 101,	Vithanṇa (Oḍeyar), <i>or</i> Vitthanṇa Vodeyar,	
103, 105, 113, 119, 120, 121, 122, 123		<i>governor</i> , 105 n 6, 211, 212, 213	
Vira-Vasantamādhava Rāya, <i>same as</i>		Viṭṭha, <i>sculptor</i> ,	30
<i>Mādhavamantri</i> ,	123 n 1	Viṭṭhala, <i>same as</i> Vijaya,	116
Virayāmātya, <i>private person</i> ,	158, 159	Viṭṭhala <i>or</i> Viṭhalasvāmi, <i>god—figure of</i> ,	42;
Virēśvara, <i>same as</i> Virabhadra, <i>god</i>	216	<i>temple of</i> ,	9
Virûpāksha, <i>god</i> , 82, 104, 105, 122; <i>temple</i> ,		Viṭṭhalēśvara, <i>god</i> ,	142
	77	Vyāla, <i>figure of</i> ,	48, 62
Virûpāksha, <i>Vijayanagar king</i> ,	102 n 5, 114,	Vyāsa, <i>sage</i> ,	103, 104, 105, 114, 122
115, 116, 117; I, 84; II, 99; III, 99		Vydiajuna, <i>same as</i> Vidyānagar,	110

W

Wandiwash, <i>place</i> ,	165	Western Ganga, <i>dynasty</i> ,	3
Warangal, <i>do</i>	109	Wilson, <i>author</i> ,	102
Wellington's Nose, <i>rock on Nandi hill</i> ,	63		

Y

Yādava, <i>dynasty</i> ,	50, 53, 77, 78, 174, 180, 182, 183, 226	Yamaḷa, <i>tree—in sculpture</i> ,	21	
		Yamunā, <i>river</i> , <i>do</i>	22	
Yādavapura, or Yādava-Nârâyana-chatur- vêdimangala, <i>same as</i> Tonṇûr, <i>place</i> ,	190	Yasyanûr, <i>village</i> ,	130, 143, 144	
Yaduvamśa, <i>family</i> ,	117	Yavana, <i>Mussalman</i> ,	107, 122	
Yajus-śakhâ, <i>Vedic school</i> ,	142	Yazdani, G. M., <i>scholar</i> ,	184 n 2	
Yaksha, <i>figures of</i> ,	19, 24, 33, 35, 39, 42, 61, 67, 68, 69, 70, 72	Yedatore, <i>place</i> ,	106 n 5	
Yakshiṇī, <i>celestial being—figure of</i> ,	69	Yindavara, <i>same as</i> Indāvāra, <i>village</i> ,	169	
Yama, <i>god of death</i> ,	116, 117, 142; <i>figure of</i>	31	Yōganandi, <i>shrine of</i> ,	60, 62, 65
			Yōgānārasimha, <i>god—figure of</i> ,	10, 42, 55
			Yōgānārāyaṇa, <i>do do</i>	17, 29, 37, 39
			Yudhishṭhira, <i>Purāṇic king</i> ,	23

